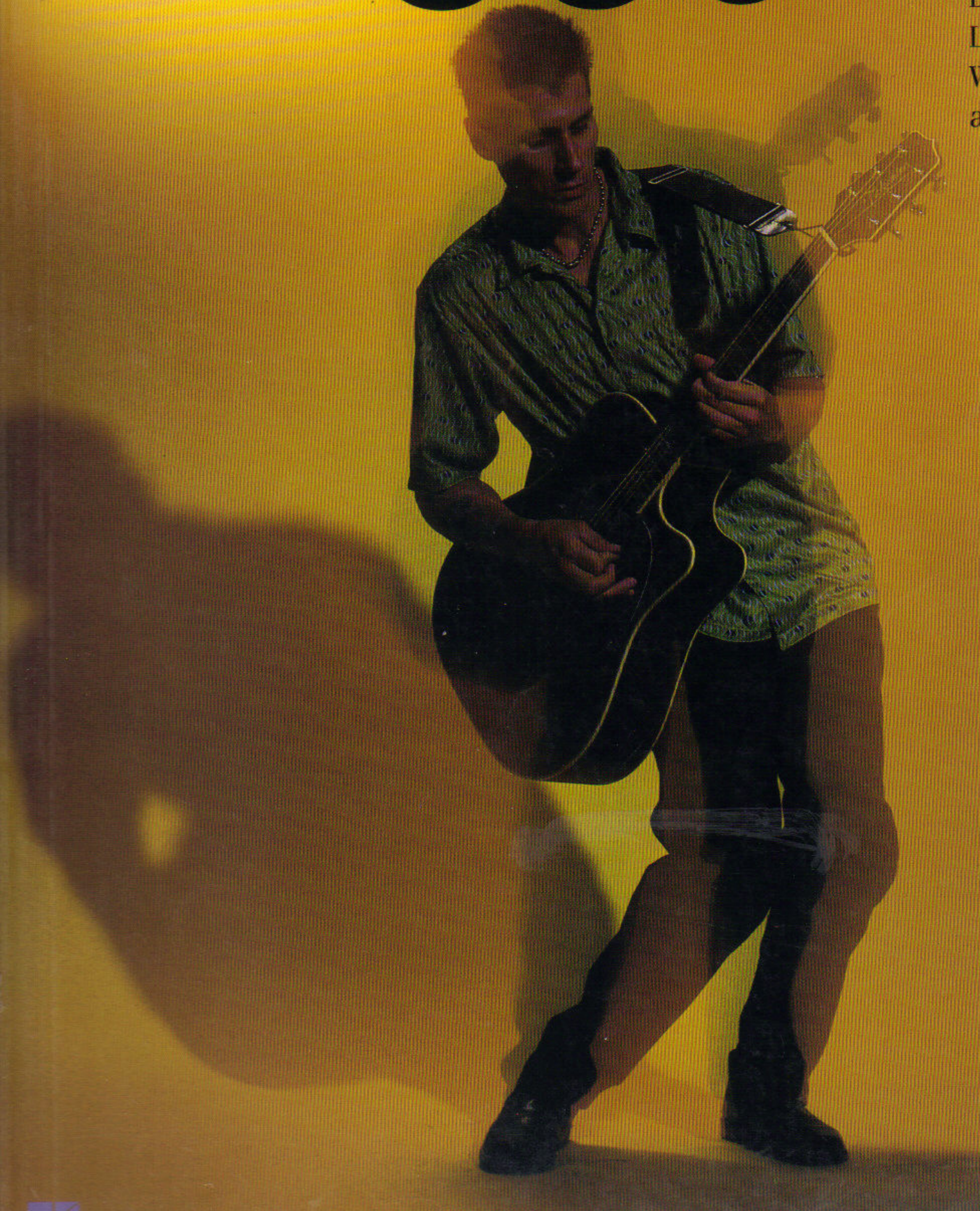
RECORDED VERSIONS GUITAR

AUTHENTIC TRANSCRIPTIONS WITH NOTES AND TABLATURE

BEST OF '90s Acoustic Rock

16 Songs Including
Change the World
Don't Speak
Let Her Cry
What I Got
and Name



HAL•LEONARD®

RECORDED VERSIONS GUITAR

AUTHENTIC TRANSCRIPTIONS WITH NOTES AND TABLATURE

BEST OF '90s Acoustic Rock

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HAL•LEONARD® CORPORATION

7777 W. BLUEMOUND RD. P.O. BOX 13819 MILWAUKEE, WI 53213

All For You

Words and Music by Ken Block, Jeff Beres, Andrew Copeland, Ryan Newell and Mark Trojanowski




Pre-Chorus
Fm
(Em)
bass enters
Bbm
(Am)
Fm
(Em)
There's been times,
I'm so con - fused.
All my roads,
Gtr. 2 (elec.)
mf w/ slight dist.
simile on repeats
let ring
Gtr. 1
Bbm
(Am)
Fm
(Em)
Bbm
(Am)
but they lead to you.
I just can't turn and walk a - way.
let ring
let ring
Eb
(D)
To Coda 1
Chorus
Ebsus4
(Dsus4)
Eb
(D)
Ab5
(G5)
Ab
(G)
Db
(C)
Bbm
(Am)
It's hard to say what it is
Rhy. Fig. 2A
Rhy. Fig. 2


Eb (D) Ebsus4 (Dsus4) Ab (G) Db (C) Bbm (Am) Eb (D) Ebsus4 (Dsus4)
I see in you. Won-der if I'll al-ways be with you?
End Rhy. Fig. 2A
End Rhy. Fig. 2
Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A
To Coda 2
Ab (G) Db (C) Bbm (Am) Eb (D) Ebsus4 (Dsus4) Ab (G) Db (C) Bbm (Am) Eb (D) Ebsus4 (Dsus4)
Words can't say, I can't do e-nough to prove it's all for you.
1.
Ab (G) Db (C) Eb (D) Ab5 (G5)
2.
Ab (G) Db (C) Ab (G)
Gtr. 2
Gtr. 1


Bridge
Half-Time Feel
D♭add9 (Cadd9)
Fm (Em)
Rain comes pour - ing, down,
Pour - ing down.
fall - ing from blue skies. Fall -
Gtrs. 1 & 2
let ring throughout
ing from blue skies.
Words with - out a sound
End Half-Time Feel
E♭ (D)
com - in' from your eyes.
Guitar Solo
Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A, 4 times
A♭ (G)
D♭ (C)
B♭m (Am)
E♭ (D)
E♭sus4 (Dsus4)
Gtr. 3 (elec.)
f
w/ dist.
P.M.

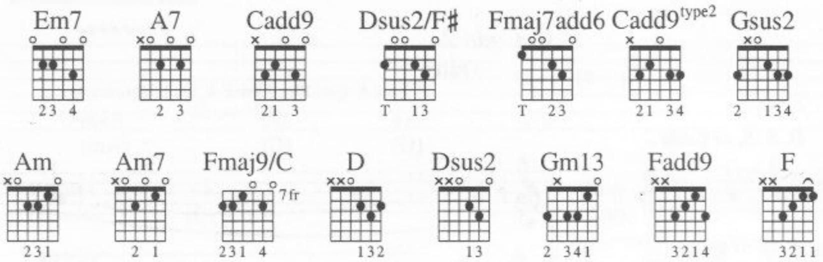


Ab (G) Db (C) Bbm (Am) Eb (D) Ebsus4 (Dsus4) Ab (G) Db (C) Bbm (Am)
full
full
Eb (D) Ebsus4 (Dsus4) Ab (G) Db (C) Bbm (Am) Eb (D) Ebsus4 (Dsus4)
full full full full full full
Ab (G) Db (C) Bbm (Am) Eb (D) Ebsus4 (Dsus4) Ab (G) Db (C) Bbm (Am)
full
D.S. al Coda 1
Eb (D) Ebsus4 (Dsus4) Ab (G) Db (C) Bbm (Am) Eb (D) Ebsus4 (Dsus4)
1/2 1/2 full full
Coda 1
Breakdown-Chorus
(G5)
Gtr. 1
Gtrs. 1 & 2 tacet
N.C.
bass tacet
hard to say what it is I see in you. Won - der if I'll al -
Gtr. 2
- ways be with you? Words can't say, I can't do


e - nough to prove it's all for you.
Coda 2
Outro
Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A, 1 1/2 times
D. S. S. al Coda 2
Well, it's
Ab (G) Db (C) Bbm (Am) Eb (D) Ebsus4 (Dsus4)
Whoa, it's
Gtr. 2
Gtr. 3
hard to say. Whoa, hard to say
8va
full
hold bend
P.H.
it's all for you.
(G5) (C) (D) (G5)
Gtr. 1
loco
Gtr. 2

Barely Breathing

Words and Music by Duncan Sheik






Verse
Gtr. 1: w/ Rhy. Fig. 1, 2 times, simile
Gtr. 2 tacet
Em7
A7
Cadd9
ing, I see it all _ too clear. _ I on - ly taste _ the sa - line _ when I kiss a - way _ your tears. _
Dsus2/F#
Em7
A7
_ You real - ly had _ me go - ing, wish-ing on _ a star. _ But the black _ holes that _ sur - round _
Cadd9
Dsus2/F#
_ you _ are heav - i - er _ by far. _ I be - lieved _ in your _ con - fu -
Gtr. 1: w/ Rhy. Fig. 1, 2 times, simile
Em7
A7
1. - sion, _ you were so com - plete - ly torn. _ (Well) it must _ have been _ that yes -
2. - ing, _ "What's it all _ a - bout?" _ I used _ to be _ so cer -
Gtr. 2
Cadd9
Dsus2/F#
- ter - day _ was the day that I _ was born. _ There's not _ much to _ ex - am -
- tain. Now I can't fig - ure out. _ What _ is this _ at - trac -
Em7
A7
- ine, (there's) noth-ing left _ to hide. _ You real - ly can't _ be se -
- tion? I on - ly feel _ the pain. _ And noth - ing left _ to rea -



Cadd9
Dsus2/F#
- ri - ous if you have to ask me why. I say
- son, and on - ly you to blame. Will it ev - er
To Coda
Fmaj7add6
Gtr. 1
good - bye.
change?
'Cause I am bare - ly breath -
Gtr. 2
Chorus
Gtr. 2 tacet
Cadd9type2
Rhy. Fig. 2
Gsus2
- ing and I can't find the air. (I) don't know who I'm
Gtr. 3 (elec.)
mp w/ E-bow & dist.


Am
Am7
Fmaj9/C
End Rhy. Fig. 2
kid - ding, i - mag - in - ing you care. And I could stand here wait -
Gtr. 1: w/ Rhy. Fig. 2, 1st 3 meas.
Cadd9
Gsus2
Am
Am7
- ing, a fool for an-oth-er day. (But) I don't sup-pose it's worth the price, it's worth the price, the price
Gtr. 3
Fmaj9/C
Gtr. 1
that I would pay, yeah, yeah, yeah.
Gtr. 3


D.S. al Coda
Coda
Chorus
Gtr. 1: w/ Rhy. Fig. 2, 3 3/4 times
Gtr. 2 tacet
Cadd9
Gsus2
2. And ev - 'ry-one keeps ask - ing and I can't find the air. (I) don't know who I'm kidding, i - mag - in-ing you care. And I could stand here wait - ing, a fool for an-oth-er day.
Gtr. 3
mf
Am
Am7
Fmaj9/C
Cadd9
Gsus2
Am
Am7
Fmaj9/C
(But) I don't sup-pose it's worth the price, it's worth the price, the price that I would pay, yeah, yeah,


Cadd9
Gsus2
Am
Am7
yeah. But I'm think-ing it o - ver an - y - way.
*Gtr. 4 (elec.)
mf
Gtr. 3
divisi
*w/E-bow & dist.
**Gtr. 4 to right of slashes.
Fmaj9/C
Gtr. 3 tacet
Cadd9
Gsus2
Am
Am7
I'm think-ing it o - ver an - y - way, yeah, yeah, yeah. Oh.
Gtr. 4
Fmaj9/C
Gtr. 1
Gtr. 4
Gtr. 2



*Piano arr. for gtr.


Am
Am7
Am
Am7
Cadd9
Gm13
or sink be - low
with ev - 'ry time
you come and go.
Fadd9
F
Please, don't
come and go.


Outro-Chorus
Gtr. 1: w/ Rhy. Fig. 2, 4 times
Gtr. 6 tacet
Gtr. 5 tacet
Gtr. 1
Cadd9
Gsus2
'Cause I am bare - ly breath - ing and I can't find the air. (I) don't know who I'm
Gtr. 3
Gtr. 3
Gtr. 6
divisi
Am
Am7
Fmaj9/C
Cadd9
kid-ding, i - mag - in-ing you care. And I could stand here wait - ing, a fool for an-oth-er day.
Gsus2
Am
Am7
Fmaj9/C
(But) I don't sup-pose it's worth the price, it's worth the price, the price that I would pay, yeah, yeah,
Cadd9
Gsus2
Am
Am7
yeah. But I'm think-ing it o - ver an - y - way.


Fmaj9/C
Cadd9
Gsus2
I'm think-ing it o - ver an - y - way, yeah, yeah, yeah.
Am
Am7
Fmaj9/C
Fmaj9/C
Gtr. 1
Oh.
And I know what you're do -
Gtr. 3
- ing.
I see it all too clear.

Building a Mystery

Words and Music by Sarah McLachlan and Pierre Marchand

Gtr. 1 Tuning, Capo VII
① = D ④ = D
② = A ⑤ = A
③ = G ⑥ = E

Gtr. 2 Tuning, Capo II
① = D ④ = D
② = B ⑤ = A
③ = G ⑥ = E



*Gtr. 1 chord symbols
**Gtr. 2 chord symbols


Verse
Gtr. 1: w/ Rhy. Fig. 1, 3 times, simile
Gtr. 3 tacet
Bm (Em) ((Am)) G (C/G) ((F)) D (G) ((C)) A (D/A) ((G)) Bm (Em) ((Am)) G (C/G) ((F))
come out at night, that's when the en-er-gy comes an' the dark sides light an' the
Gtr. 3
Gtr. 2
slight P.M.
D (G) ((C)) A (D/A) ((G)) Bm (Em) ((Am)) G (C/G) ((F))
vam - pires roam. You stretch your As - tor wear and your
Gtr. 2
slight P.M.
Gtr. 1: w/ Rhy. Fig. 2
D (G) ((C)) A (D/A) ((G)) Bm (Em) ((Am)) G (C/G) ((F)) D (G) ((C)) A (D/A) ((G))
su - i - cide po - em and a cross from a faith that died be - fore Je - sus came.
slight P.M.


Gtr. 3 tacet
E5 (A5) ((D5))
G (C/G) ((F))
Asus4 (Dsus4) ((Gsus4))
A (D/A) ((G))
Bm (Em) ((Am))
G (C/G) ((F))
D (G) ((C))
A (D/A) ((G))
You're build-ing a mys - ter-y.
2. You
Gtr. 3
mf
let ring
Gtr. 1
Rhy. Fig. 3
End Rhy. Fig. 3
Gtr. 2
slight P.M.
let ring
Verse
Gtr. 1: w/ Rhy. Fig. 1, 4 times, simile
Bm (Em) ((Am))
G (C/G) ((F))
D (G) ((C))
A (D/A) ((G))
live in a church where you sleep with voo - doo dolls and you
Gtr. 2
slight P.M.


Bm
(Em)
((Am))
G
(C/G)
((F))
D
(G)
((C))
A
(D/A)
((G))
won't give up the search for the ghosts in the halls.
slight P.M.
Bm
(Em)
((Am))
G
(C/G)
((F))
D
(G)
((C))
A
(D/A)
((G))
You wear san - dals in the snow and a smile I won't wash a - way.
(Smile I won't wash a - way.
slight P.M.
Bm
(Em)
((Am))
G
(C/G)
((F))
D
(G)
((C))
A
(D/A)
((G))
Can you look out the win - dow with - out your shad - ow get - ting in the way?
)
slight P.M.

Pre-Chorus

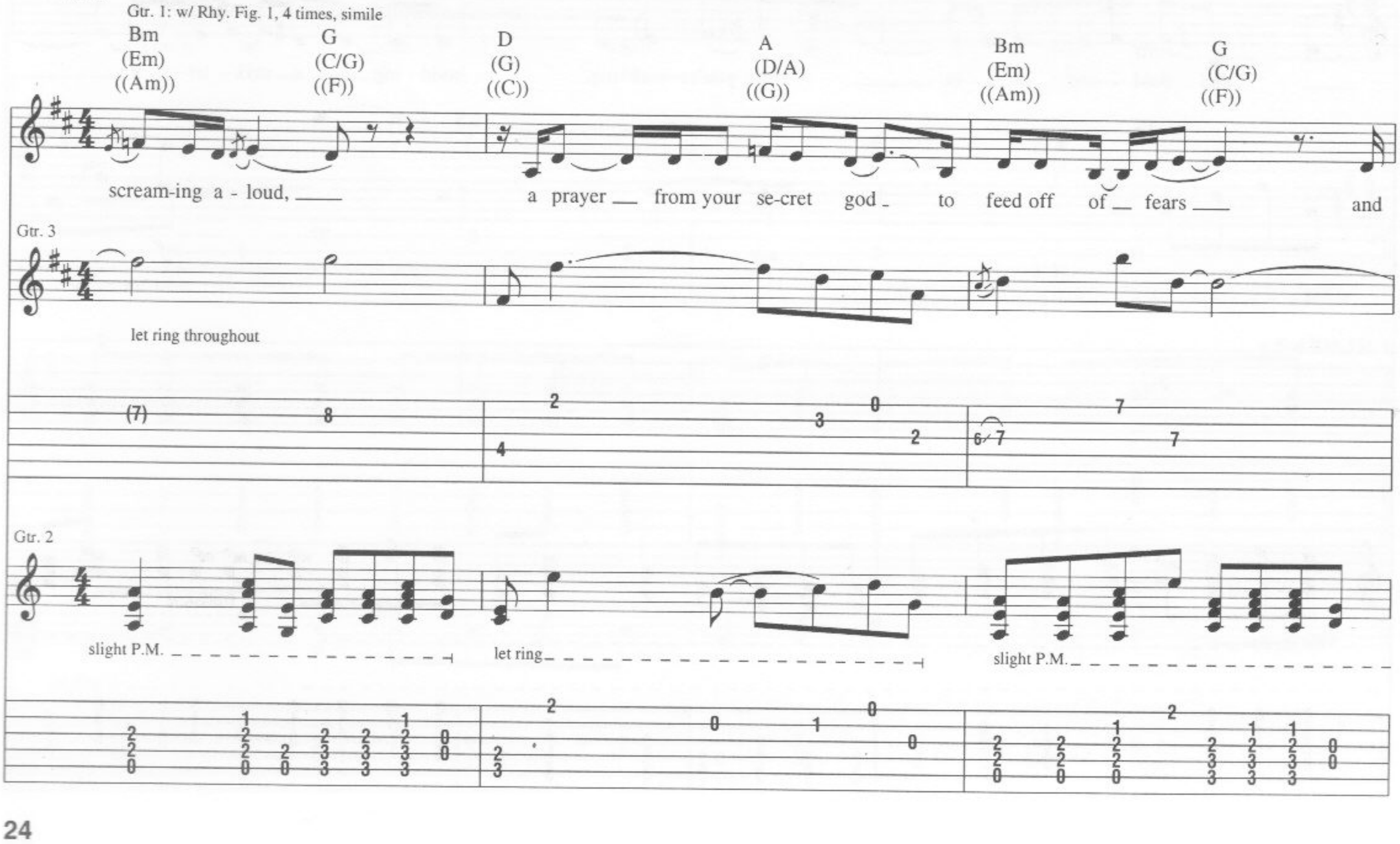

E5
(A5)
((Dsus4))
((D))
G
(C/G)
((Fsus2))
Voc. Fig. 1
You're so beau - ti - ful, with an edge and charm - ing.
(Oh, oh, la, la.
Gtr. 3
w/ chorus effect
let ring throughout
Gtr. 1
Rhy. Fig. 4
mp
Gtr. 2
let ring
E5
(A5)
((D5))
((D))
G
(C/G)
((F))
A
(D/A)
((G))
End Voc. Fig. 1
You're so care - ful when I'm in your arms
Oo, la, la, ah.)
End Rhy. Fig. 4
let ring

Chorus


Gtr. 1: w/ Rhy. Fig. 3, 3 times, simile
Bm (Em) ((Am))
G (C/G) ((F))
D (G) ((C))
D (D/A) ((G))
'cause you're work-ing, build-ing a mys-ter-y.
Hold-ing on
Gtr. 3
Riff A
mf
w/ dist. & chorus effect
let ring
Gtr. 2
pp
P.H.
vol. swell
pitch: D
A (D/A) ((G))
and hold-ing it in.
Yeah, you're work-ing, build-ing a mys-ter-y
mp
slight P.M.


Bm (Em) ((Am))
G (C/G) ((F))
D (G) ((C))
A (D/A) ((Gsus4)) ((G))
((Gsus4)) ((G))
((Gsus4)) ((G))
and choos - ing so care - ful - ly.
3. You woke up
Gtr. 3
End Riff A
mp
mf
let ring
Gtr. 1
Gtr. 2
slight P.M.

Verse


Gtr. 1: w/ Rhy. Fig. 1, 4 times, simile
Bm (Em) ((Am))
G (C/G) ((F))
D (G) ((C))
A (D/A) ((G))
Bm (Em) ((Am))
G (C/G) ((F))
scream-ing a - loud, a prayer from your se-cret god to feed off of fears and
Gtr. 3
let ring throughout
Gtr. 2
slight P.M.
let ring
slight P.M.


D (G) ((C))
A (D/A) ((G))
Bm (Em) ((Am))
G (C/G) ((F))
D (G) ((C))
A (D/A) ((G))
hold back your tears, oh. You give us a tan-trum and a know-it-all grin
slight P.M.
Pre-Chorus
Bkgd. Voc.: w/ Voc. Fig. 1
Gtr. 1: w/ Rhy. Fig. 4, simile
Bm (Em) ((Am))
G (C/G) ((F))
D (G) ((C))
A (D/A) ((G))
E5 (A5) ((Dsus4))
((D))
just when you need one when the eve-ning stayed. You're a beau-ti-ful,
slight P.M.


G (C/G) ((Fsus2))
E5 (A5) ((Dsus4))
((D))
G (C/G) ((Fsus2))
A (D/A) ((G))
a beau-ti-ful fucked up man.
You set it up, you're ra - zor wire sharp
Chorus
Gtr. 1: w/ Rhy. Fig. 3, 4 times, simile
Gtr. 3: w/ Riff A, simile
Bm (Em) ((Am))
G (C/G) ((F))
D (G) ((C))
A (D/A) ((G))
'cause you're work - ing, build - ing a mys - ter - y.
Gtr. 2
Rhy. Fig. 3A
End Rhy. Fig. 3A
Gtr. 2: w/ Rhy. Fig. 3A, 3 times, simile
Hold - ing on and hold - ing it in. Yeah, you're work - ing,
build - ing a mys - ter - y and choos - ing so care - ful - ly.


Guitar Solo
G
(C/G)
A
(D/A)
G
(C/G)
E5
(A5)
G
(C/G)
A
(D/A)
(Oo,
oh,
oo.
Gtr. 2
* pp < mf
Gtr. 1
mf
*quick vol. swell
G
(C/G)
A
(D/A)
G
(C/G)
E5
(A5)
G
(C/G)
Oo.
Ah,
Ah.)
Oo,
you're work-ing,
build-ing a mys - ter - y.
Gtr. 3
Gtr. 2
Gtr. 1
*vol. swells, backwards guitar arranged for guitar next 4 meas.

Outro-Chorus

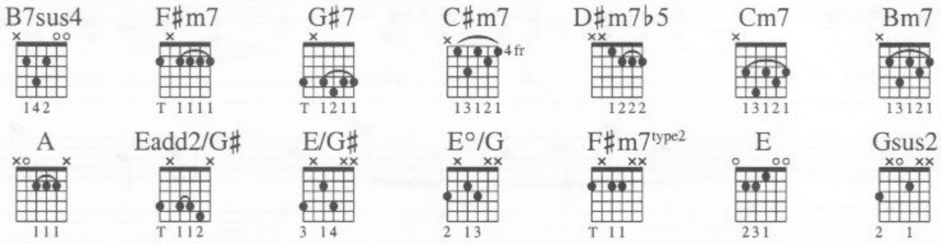



Bm (Em) ((Am)) G (C/G) ((F)) D (G) ((C)) A (D/A) ((G)) Bm (Em) ((Am)) G (C/G) ((F))
Oh, yeah, you're work-ing, build-ing a mys-ter-y and choos-ing so
8va
D (G) ((C)) A (D/A) ((G)) Bm (Em) ((Am)) G (C/G) ((F)) D (G) ((C)) A (D/A) ((G))
rit.
care-ful-ly. You're build-ing a mys-ter-y.
8va
Gtr. 3
loco
rit.
Harm.
Gtr. 1
rit.
Gtr. 2
let ring
rit.

Change the World

featured on the Motion Picture Soundtrack PHENOMENON

Words and Music by Gordon Kennedy, Tommy Sims and Wayne Kirkpatrick



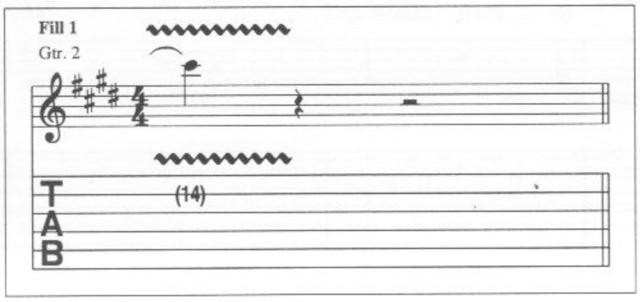



Verse
Gtr. 3 tacet
E
A/E
E7(no3rd)
A/E
E
1. If I could reach the _ stars, _
pull _ one down for you. _
Rhy. Fig. 2
A/E
E7(no3rd)
A/E
E
Shine _ it on my heart _
so you could see the truth. _
A
D/A
A7(no3rd)
Then _ this love I have _ in - side


D/A A E A/E E7(no3rd)
is ev - 'ry - thing it __ seems. ______ But __ for now I find __
1/2 1/4
A/E G#7
it's on - ly in my __ dreams. ___ And I can
End Rhy. Fig. 2
(cont. in slash)
Chorus
Gtr. 2 tacet
F#m7 G#7 C#m7 D#m7♭5 G#7
Rhy. Fig. 3
Gtr. 1
change ______ the world. ___ I will be __ the sun - light __ in your
(Change ______ the world. ___ I will be __ the sun - light in your
C#m7 D#m7♭5 G#7
u - ni - verse. __ You would think __ my love __ was real - ly
u - ni - verse. You would think __ my love, __
Gtr. 2

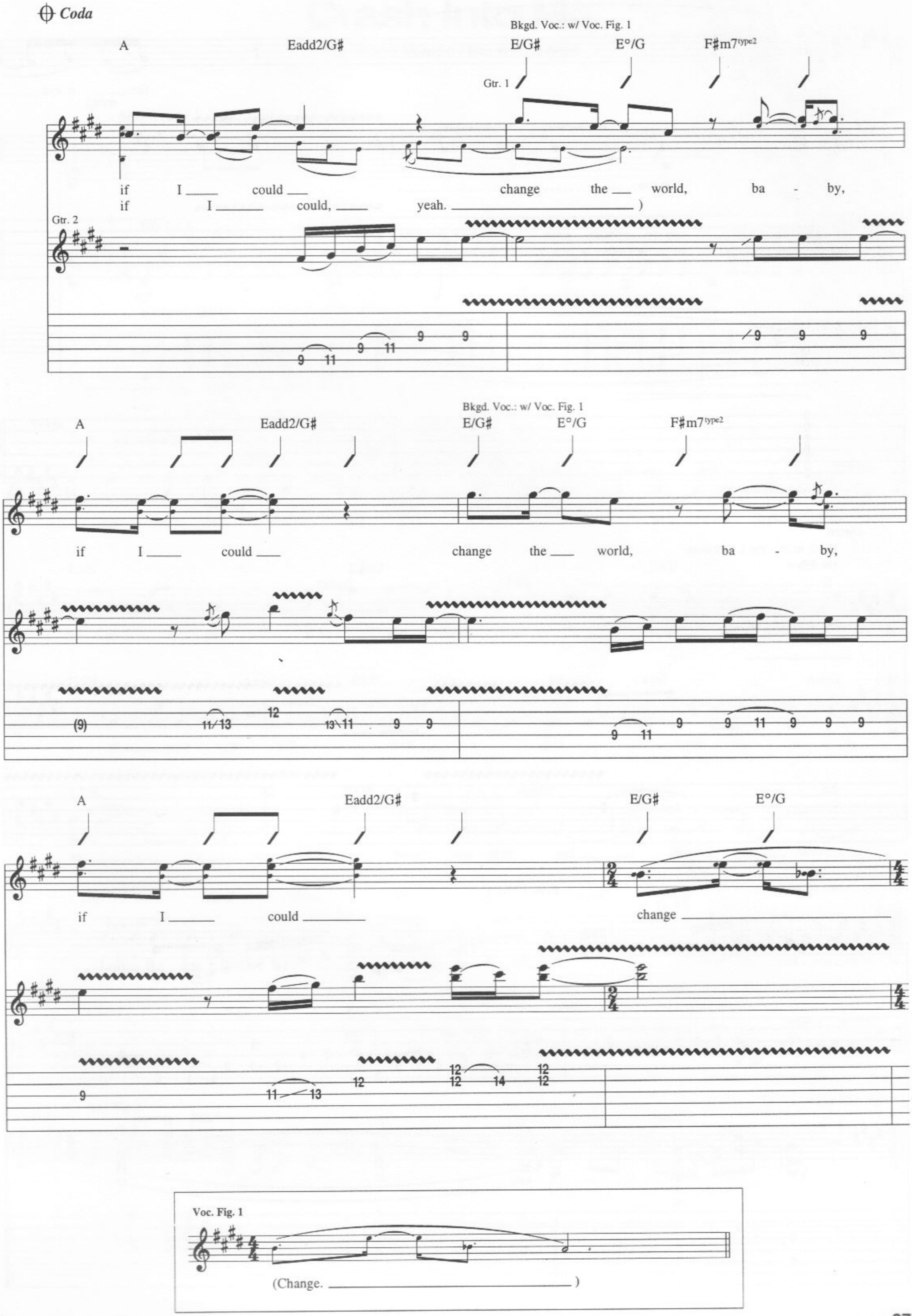

C♯m7 Cm7 Bm7 A Eadd2/G♯
End Rhy. Fig. 3
some - thing good, ba - by, if I could
some - thing good.)
E/G♯ E°/G F♯m7type2
Gtr. 1
change the world.
Gtr. 2
Gtr. 3
Rhy. Fill 1
End Rhy. Fill 1
*vol. knob swell
Interlude
Gtr. 1: w/ Rhy Fig. 1, simile
Gtr. 3 tacet
E F♯m7 Gadd2 F♯m7 E
Verse
Gtr. 1: w/ Rhy. Fig. 2, simile
E A/E E7(no3rd) A/E E
2. If I could be king, e - ven for a day,

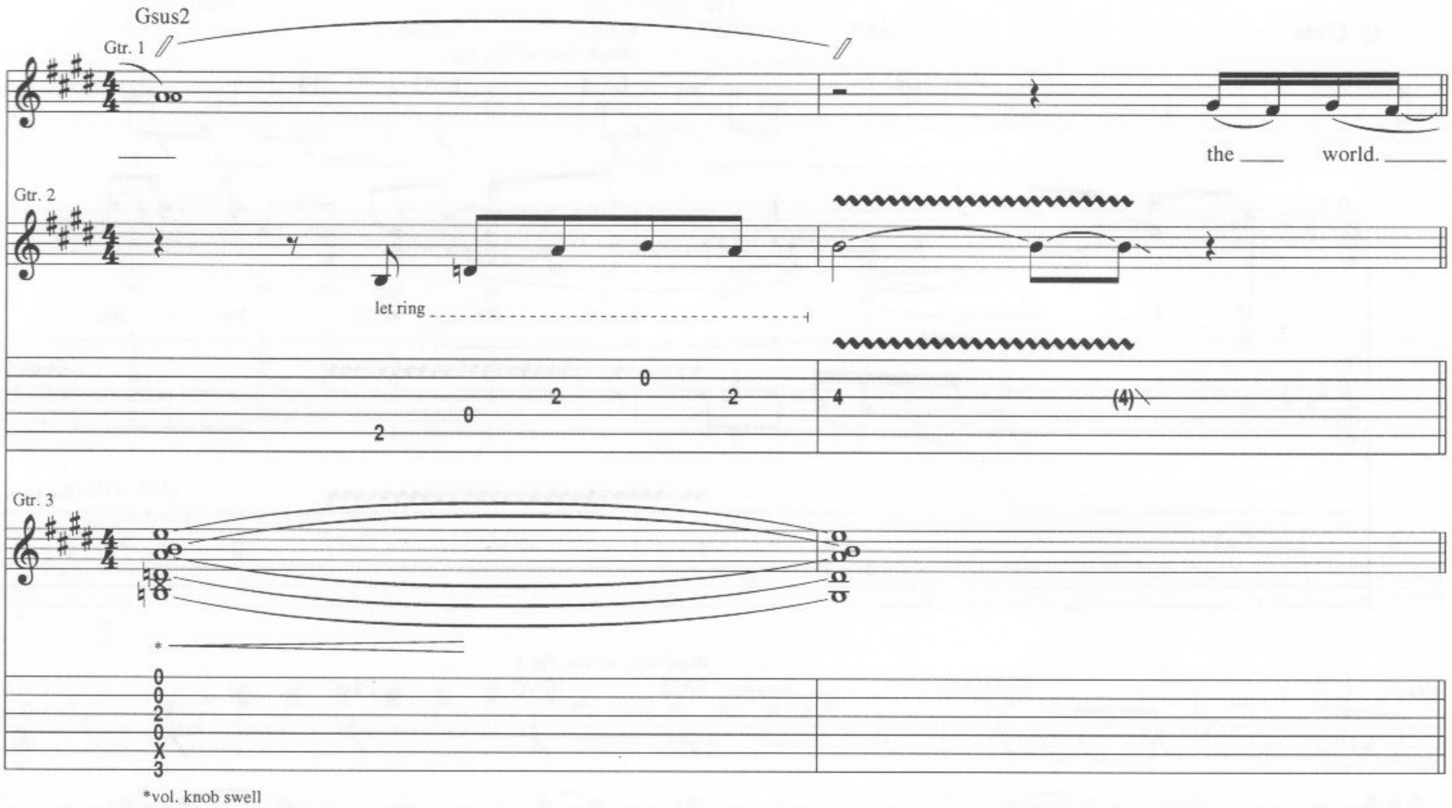

A/E E7(no3rd) A/E E
I'd take you as my queen, I'd have it no oth - er way.
A D/A A7(no3rd) D/A A
And our love would rule in this king - dom we have made.
E A/E E7(no3rd)
Till then I'd be a fool,
A/E G#7
wish - ing for the day. And I can
Chorus
Gtr. 1: w/ Rhy. Fig. 3
Gtr. 2 tacet, 1st time; w/ Fill 1, 2nd time
F#m7 G#7 C#m7
change the world.
(Change the, change the world.


Fill 1
Gtr. 2
T
A
B

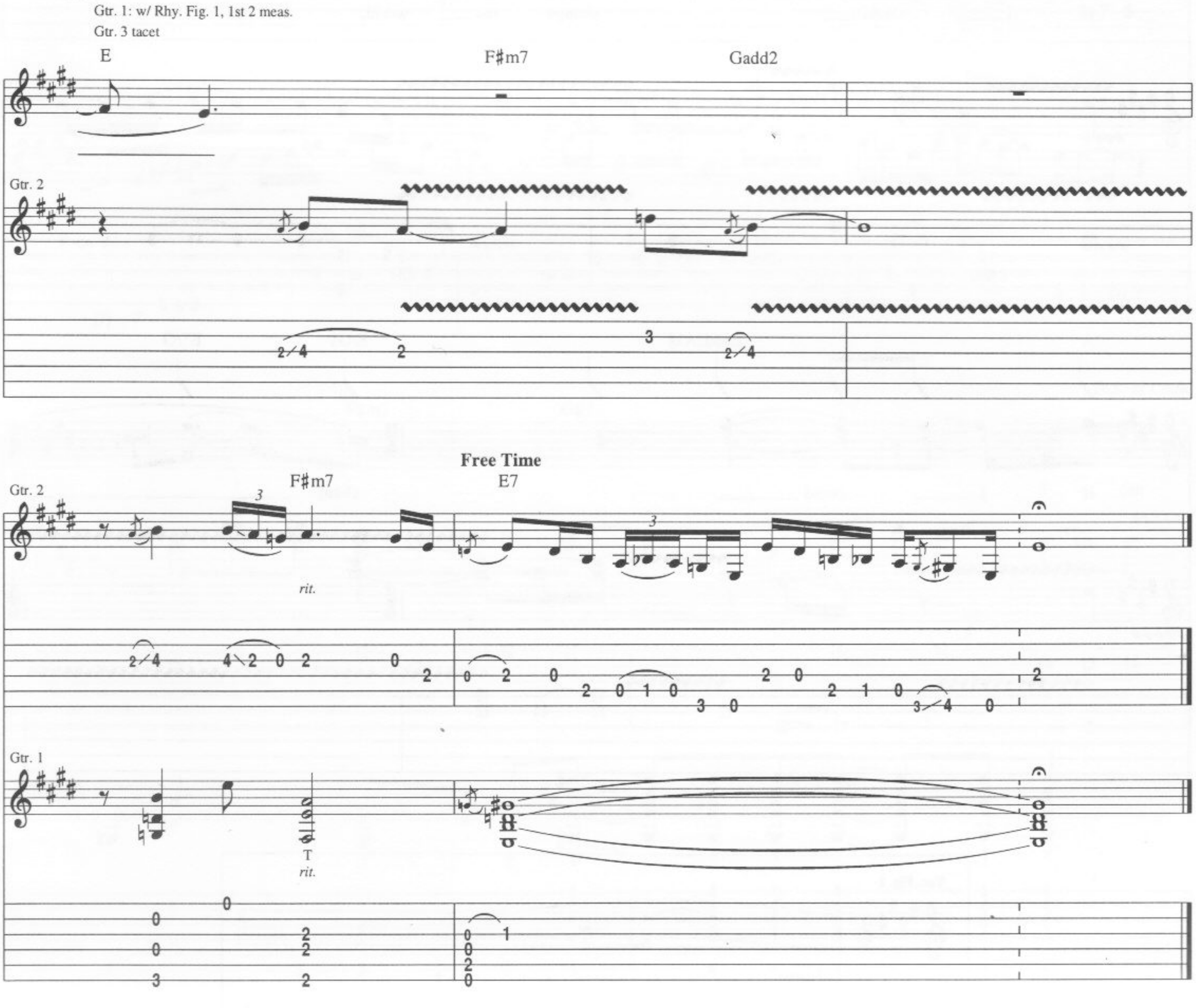

Gtr. 2: Fill 2, 2nd time
D#m7♭5
G#7
C#m7
I will be___ the sun - light___ in your u - ni - verse._
I will be___ the sun - light in your u - ni - verse._
To Coda
D#m7♭5
G#7
C#m7
Cm7
Bm7
You would think__ my love__ was real - ly some - thing_ good, ba - by,___
You would think__ my love,___ some - thing good, oh,
A
Eadd2/G#
E/G#
E°/G
F#m7
E
Gtr. 3
if I___ could _ change the world,___ ba - by,__
if I___ could,__ yeah.___)
Gtr. 2
Gtr. 1
Fill 2
Gtr. 2
T
A
B


Gtr. 2 & 3 tacet
A7
Eadd2/G#
Gtr. 3: w/ Rhy. Fill 1
E/G#
E°/G
F#m7
if I could change the world.
Gtr. 1
Guitar Solo
Gtr. 1: w/ Rhy. Fig. 1 1½ times, simile
E
F#m7
Gadd2
F#m7
E
Gtr. 2
F#m7
Gadd2
D.S. al Coda
F#m7
G#7
I can
Gtr. 2
Gtr. 1


Coda
Bkgd. Voc.: w/ Voc. Fig. 1
A
Eadd2/G♯
E/G♯
E°/G
F♯m7type2
Gtr. 1
if I could change the world, ba - by,
if I could, yeah.)
Gtr. 2
Bkgd. Voc.: w/ Voc. Fig. 1
A
Eadd2/G♯
E/G♯
E°/G
F♯m7type2
if I could change the world, ba - by,
A
Eadd2/G♯
E/G♯
E°/G
if I could change
Voc. Fig. 1
(Change.)


Gsus2
Gtr. 1
the world.
Gtr. 2
let ring
Gtr. 3
*vol. knob swell

Outro


Gtr. 1: w/ Rhy. Fig. 1, 1st 2 meas.
Gtr. 3 tacet
E
F♯m7
Gadd2
Gtr. 2
F♯m7
Free Time
E7
rit.
Gtr. 1
rit.

Crash Into Me

Words and Music by David Matthews




Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times
C#m7 Asus2 E5/B E5 E/G# Asus2 E5/B E5
you,
and I come in - to
C#m7 Asus2 E5/B E5 E/G# Asus2 E5/B E5
you.
In a boy's dream,
C#m7
in a boy's
Rhy. Fig. 3
Gtr. 1
Rhy. Fig. 3A
Gtr. 2
Asus2 E5/B E5 E/G#
dream.

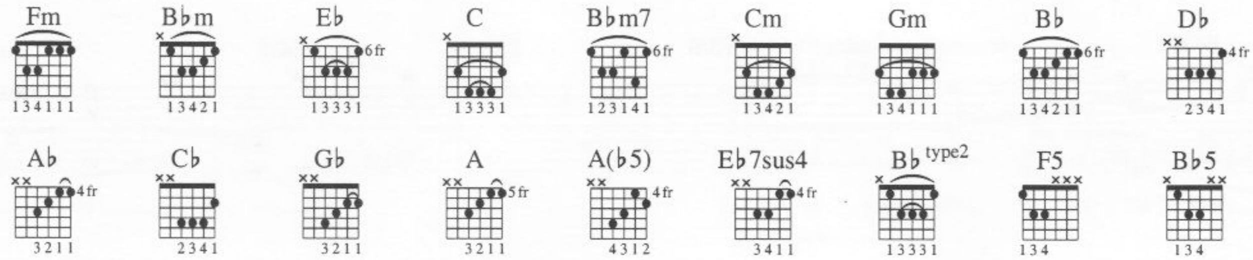

Asus2 E5/B E5
End Rhy. Fig. 3
End Rhy. Fig. 3A
Verse
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times
C#m7 Asus2 E5/B E5 E/G# Asus2
2. Touch your lips just so I know. In your eyes, love,
-ly if I've gone o - ver - board then I'm beg - gin' you to for -
E5/B E5 C#m7 Asus2 E5/B E5
it glows so. I'm bare - boned and cra - zy for
give me, oh, in my haste. When I'm hold - in' you so, girl,
Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 2, simile
E/G# Asus2 E5/B E5 C#m7 N.C. E
you. Oh, when you come
close to me. Oh, when you come
crash in - to me, yeah, ba -
Gtrs. 1 & 2: w/ Rhy. Fig. 1
D/F# C#m7 Asus2 E5/B E5 E/G# Asus2
- by. And I come in - to you.
1.
Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A
E5/B E5 C#m7 Asus2 E5/B
In a boy's dream, in a boy's dream.
E5 E/G# Asus2 E5/B E5
3. On -
Gtr. 3 (acous.)
pp
mf


2.
Outro
Gtrs. 1& 2: w/ Rhy. Fig. 1
E5/B E5 C♯m7 Asus2 E5/B E5
Oh, hike up your skirt a lit - tle more and show the
Gtr. 1: w/ Rhy. Fig. 3, 1st 2 meas. only
Gtr. 2: w/ Rhy. Fig. 1, 5 times
E/G♯ Asus2 E5/B E5 C♯m7 Asus2
world to me. Hike up your skirt a lit - tle more
grad. cresc.
Gtr. 1: w/ Rhy. Fill 1, 15 times
E5/B E5 E/G♯ Asus2 E5/B E5
and show your world to me. In a boy's dream,
C♯m Asus2 E5/B E5 E/G♯ Asus2
in a boy's dream.
E5/B E5 C♯m7 Asus2 E5/B E5
Oh, I watch you there, through the win - dow, and I stare at you
E/G♯ Asus2 E5/B E5 C♯m7 Asus2
wear noth - ing, but you wear it so well. Tied up and twist - ed, the
E5/B E5 E/G♯ Asus2 E5/B E5
way I'd like to be. For you, for me, come crash in - to me, ba -
Gtr. 1: w/ 3rd meas. of Rhy. Fig. 3, 3 times
C♯m7 Asus2 E5/B E5 E/G♯ Asus2
- by. Come crash in - to me, yeah, yeah.
Rhy. Fill 1
Gtr. 1
T
A
B


Gtr. 1: w/ Rhy. Fill 2, 11 times, simile
Gtr. 2: w/ Rhy. Fig. 1, last 2 meas., till end
E5/B E5 E/G# Asus2 E5/B E
Crash in - to me. Crash
E/G# Asus2 E5/B E5 E/G# Asus2
in - to me. Crash in - to me.
E5/B E5 E/G# Asus2 E5/B E5
Oh. You know,
E/G# Asus2 E5/B E5 E/G# Asus2
I'm the king of the cas - tle, you're the dirt - y ras - cal. Crash in - to me.
E5/B E5 E/G# Asus2 E5/B E5 E/G# Asus2
Please, crash a lit - tle, babe.
E5/B E E/G# Asus2 E5/B E5
No, no, no, oh, yes, I see the wave come and crash in - to me.
E/G# Asus2 E5/B E5 E/G# Asus2
See the wave come and crash in - to me. Crash in - to me.
Play 4 Times & Fade
w/ Voc. ad Lib., till end
Gtr. 1: w/ Rhy. Fig. 1, last 2 meas., till end
E5/B E5 E/G# Asus2 E5/B E5
Rhy. Fill 2
Gtr. 1
mf
T
A
B

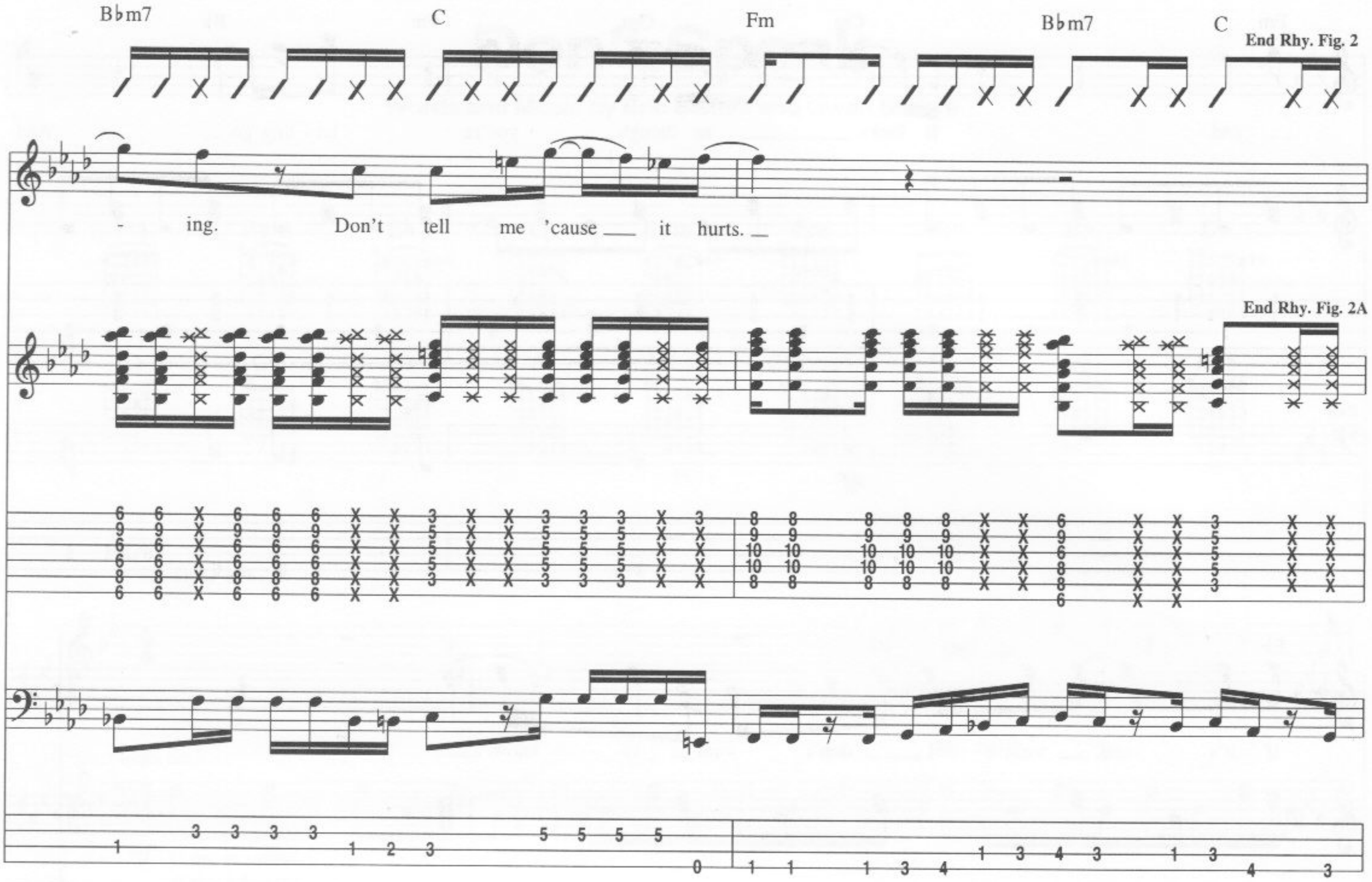
Don't Speak

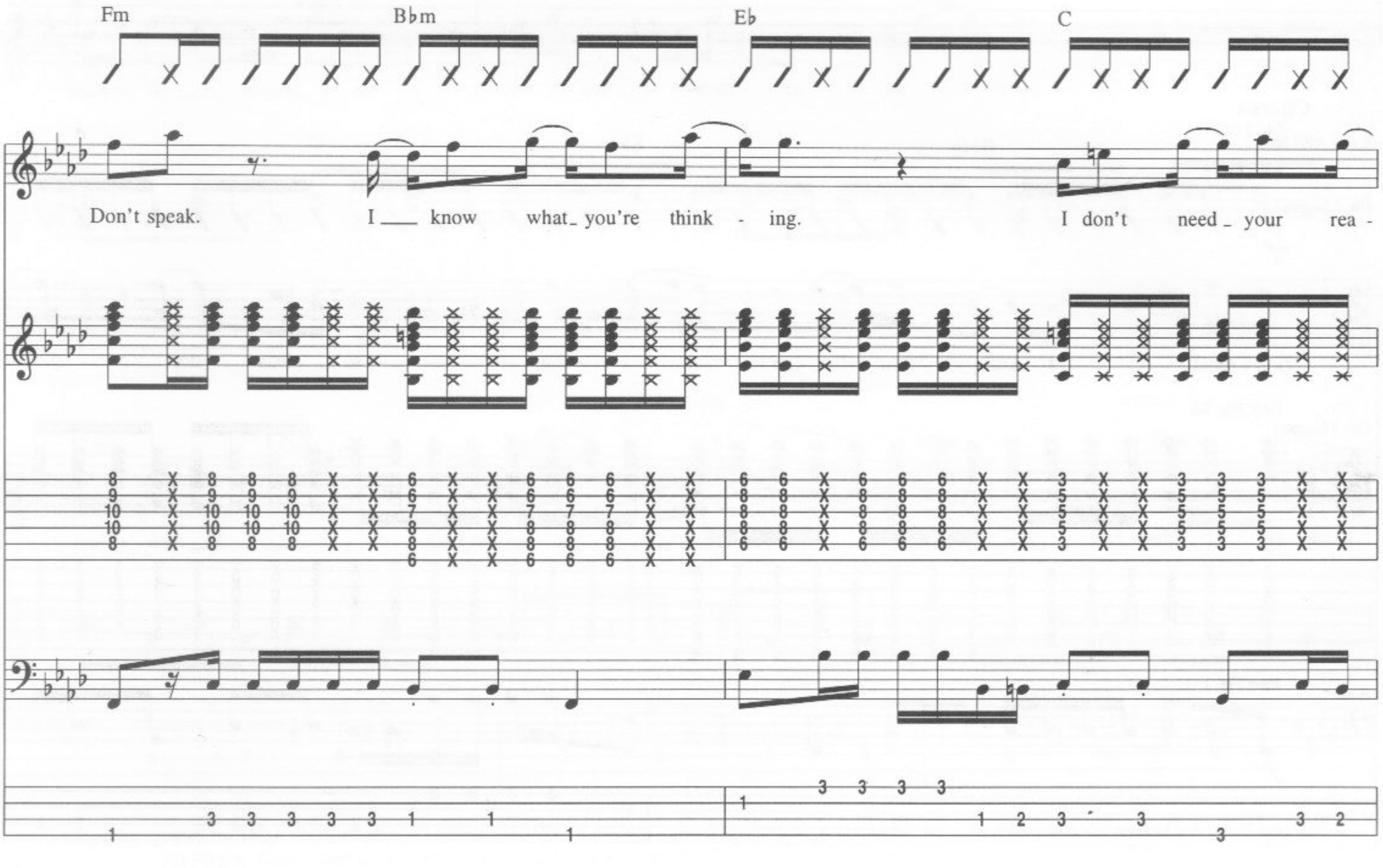
Words and Music by Eric Stefani and Gwen Stefani






Fm Bb Cm Gm Fm Bb
end. It looks as though you're let - ting go. And
Gtr. 1
Bass
mf
Eb Bb C
if it's real, well, I don't want to know.
Chorus
Gtr. 1 tacet
Fm Bbm Eb C
Rhy. Fig. 2
Gtr. 2 (acous.)
mf
Don't speak. I know just what you're say - ing, so please stop ex - plain -
Rhy. Fig. 2A
Gtr. 3 (acous.)
mf
Bass
Bass Fig. 1
f


B♭m7
C
Fm
B♭m7
C
End Rhy. Fig. 2
- ing. Don't tell me 'cause it hurts.
End Rhy. Fig. 2A


Fm
B♭m
E♭
C
Don't speak. I know what you're think - ing. I don't need your rea -


B♭m7 C Fm B♭m7 E♭
sons. Don't tell __ me 'cause __ it hurts. __ 2. Our
(cont. in slash)
End Bass Fig. 1
Verse
Gtr. 1: w/ Rhy. Fig. 1
Gtrs. 2 & 3
Cm
Gtrs. 2 & 3 tacet
Gm
Fm
mem - o - ries, __ they can be __ in - vit - ing. But some are
Bass
B♭ Gm Fm B♭
al - to - geth - er might - y fright - 'ning. As __


Gtrs. 2 & 3
Cm
Gm
Fm
B♭
we die,
both
you and I,
Gtr. 1
w/ dist.
Bass
E♭
B♭
C
with my head in my hands I sit and cry.
Chorus
Gtrs. 2 & 3: w/ Rhy. Fig. 2 & 2A, 1 3/4 times
Bass: w/ Bass Fig. 1, simile
Fm
B♭m
E♭
C
Don't speak. I know just what you're say - ing, so please stop ex - plain -
Rhy. Fig. 3


Bbm7 C Fm Bbm7 C
- ing. Don't tell me 'cause it hurts. No, no, no,
End Rhy. Fig. 3
Gtr. 1: w/ Rhy. Fig. 3, 1st 3 meas.
Fm Bbm Eb C
don't speak. I know what you're think - ing and I don't need your rea -
Bbm7 C N.C.(Fm)
- sons. Don't tell me 'cause it hurts.
Gtrs. 1, 2 & 3
(Gtrs. 2 & 3 cont. in slash)
Bass
Bridge
Db Ab Cb Gb
Gtrs. 2 & 3
It's all end - ing. I got - ta stop pre - tend - ing who we
Gtr. 1
Bass


A
A(♭5)
E♭7sus4
A♭
(Gtr. 3 cont. in notation)
are.
Guitar Solo
Gtr. 1 tacet
Cm
Gm
Fm
B♭ type2
Rhy. Fig. 4
End Rhy. Fig. 4
Gtr. 2
Gtr. 4 (nylon str. acous.)
mf
Rhy. Fig. 4A
End Rhy. Fig. 4A
Gtr. 3
Bass


Gtrs. 2 & 3: w/ Rhy. Figs. 4 & 4A, 2 times
Cm Gm Fm B♭ Cm Gm
Gtr. 4
Bass
Fm B♭ Gm Cm Fm
Gtrs. 2 & 3
Gtr. 4
Verse
Gtrs. 2, 3 & 4 tacet
Cm Gm Fm B♭ F5 B♭5
Gtr. 5 (dist.)
mf
3. You and me, I can see us dy - ing. Are we?
Gtr. 1
w/ slight dist.
Gtr. 1
Bass
mf


Chorus
Gtr. 1: w/ Rhy. Fig. 3, 2 times
Gtrs. 2 & 3: w/ Rhy. Figs. 2 & 2A, 2 times
Gtr. 5 tacet
Fm Bbm Eb C
Don't speak. I know just what you're say - ing, so please stop ex - plain -
Bass
Bass Fig. 2
Bbm7 C Fm Bbm7 C
- ing. Don't tell me 'cause it hurts. No, no, don't
End Bass Fig. 2
Bass: w/ Bass Fig. 2, 1st 3 meas.
Fm Bbm Eb C
speak I know what you're think - ing and I don't need your rea -
Bbm7 C
Bass: w/ Bass Fill 1
Fm Bbm7 C
- sons. Don't tell me 'cause it hurts. Don't tell me 'cause it hurts.
Outro
Gtr. 1: w/ Rhy. Fig. 3, till fade
Gtrs. 2 & 3: w/ Rhy. Figs. 2 & 2A, till fade
Bass: w/ Bass Fig. 2, simile, till fade
Fm Bbm Eb C
Voc. Fig. 1
I know what you're say - ing, so please stop ex - plain -
(La, la, la, la, la, la, la. La, la, la,
Bbm7 C Fm Bbm7 C
End Voc. Fig. 1
- ing. Don't speak, don't speak, don't speak, no.
la. La, la, la, la, la.)
Bass Fill 1
Bass


Bkgd. Voc.: w/ Voc. Fig. 1, till fade
Fm Bbm Eb C
I know what you're think - ing and I don't need your rea -
Bbm7 C Fm Bbm7 C
- sons. I know you're good. I know you're good. I know you're real good, oh.
Fm Bbm Eb C
La, la, la, la. La, la, la,
Bbm7 C Fm Bbm7 C
la. Don't! Don't! Ooh, ooh,
Fm Bbm Eb C
hush, hush, dar - ling. Hush, hush, dar - ling.
Bbm7 C Fm Bbm7 C
Hush, hush, don't tell me 'cause it hurts.
Begin Fade
Fm Bbm Eb C
Hush, hush, dar - ling. Hush, hush, dar - ling.
Bbm7 C Fm Bbm7 C
Hush, hush, don't tell me 'cause it hurts. Oh,
Fade Out
Fm Bbm Eb C
hush, hush, dar - ling. Hush, hush, dar - ling.

If You Could Only See

Words and Music by Emerson Hart





Ab5
(G5)
Ab5/Gb
(G5/F)
when she says she loves me.
Gtr. 1
Interlude
(Asus2)
(Cmaj7/E)
(G6)
(Fmaj7#11)
Rhy. Fig. 2
Gtr. 3 (elec.)
f
w/ dist.
End Rhy. Fig. 2
(cont. in notation)
Gtr. 2 (elec.)
Riff A
w/ slide
w/ fuzz & echo
End Riff A
(cont. in slash)
Verse
(G5)(A5)
Rhy. Fig. 3
Gtr. 2
w/ slide & echo
1. Well, you got your rea - sons
Gtr. 4 (dist.)
Riff B
Gtr. 3
Rhy. Fig. 3A



*Chord symbols reflect combined tonality.



G♭maj7♯11
(Fmaj7♯11)
E♭add4
(Dadd4)
they cut me down to size.
End Rhy. Fig. 3A
(cont. in slash)
Pre-Chorus
(Asus2)
(Cmaj7)
(G6)
Gtr. 3
Say-in' you love but you don't. You give your love but you won't.
Gtr. 4
full
Chorus
Gtr. 1: w/ Rhy. Fig. 1, 3 times, 1st time; 2 3/4 times, 2nd & 3rd times
Gtr. 4 tacet
B♭m
(Am)
D♭/A♭
(C/G)
If you could on - ly see the way she loves me, then may - be you would un -
Gtr. 4
Gtr. 2
Rhy. Fig. 4
w/ clean tone & delay
let ring
full
Gtr. 3
Rhy. Fig. 4A
w/ clean tone
let ring


Gtr. 5: w/ Fill 1, 3rd time
A♭5 (G5)
A♭5/G♭ (G5/F)
A♭5 (G5)
- der - stand
why I feel this way
End Rhy. Fig. 4
let ring
End Rhy. Fig. 4A
let ring
Gtrs. 2 & 3: w/ Rhy. Figs. 4 & 4A, 2 times, 1st time; 1 3/4 times, 2nd & 3rd times
To Coda 2
B♭m (Am)
D♭/A♭ (C/G)
A♭5 (G5)
A♭5/G♭ (G5/F)
A♭5 (G5)
a - bout our love, and what I must do.
If you could on - ly see
To Coda 1
B♭m (Am)
D♭/A♭ (C/G)
A♭5 (G5)
A♭5/G♭ (G5/F)
A♭5 (G5)
how blue her eyes can be when she says,
when she says she loves
Interlude
Gtr. 2: w/ Riff A
Gtr. 3: w/ Rhy. Fig. 2, simile
B♭sus2 (Asus2)
D♭maj7/F (Cmaj7/E)
A♭6 (G6)
G♭maj7♯11 (Fmaj7♯11)
B♭sus2 (Asus2)
D♭maj7/F (Cmaj7/E)
A♭6 (G6)
G♭maj7♯11 (Fmaj7♯11)
me.
Verse
Gtr. 3: w/ Rhy. Fig. 3A, simile
Gtr. 2: w/ Rhy. Fig. 3, 2 times, simile
Gtr. 4: w/ Riff B, 2 times
A♭5 B♭5 (G5) (A5)
A♭5 B♭5 (G5) (A5)
2. Seems the road less trav -
Gtr. 5 (elec.)
mf
w/ slide
w/ slight dist. & heavy reverb
Fill 1
Gtr. 5
T
A
B



* Bkgd. Voc. only


(G5 open) (G5/F) (G5 open) (Am)
Gtr. 1
won't. You're stretch-ing out your arms to some-thing that's just not there. Say-in' you love where you
Oh.
Gtr. 3
(C/G) (G5 open)
D.S. al Coda 1
End Voc. Fig. 1
stand. Give your heart when you can. If you could on-ly see
End Rhy. Fig. 5
Coda 1
Guitar Solo
(Em) (E) (Fmaj7♯11) B (G) (Am)
4fr
Gtr. 1
Gtr. 5
(cont. in notation)
(cont. in notation)
when she says she loves me.
Gtr. 2
Gtr. 4
full
full
full
1/2
Gtr. 3
Gtrs. 1 & 3
Rhy. Fig. 6
End Rhy. Fig. 6

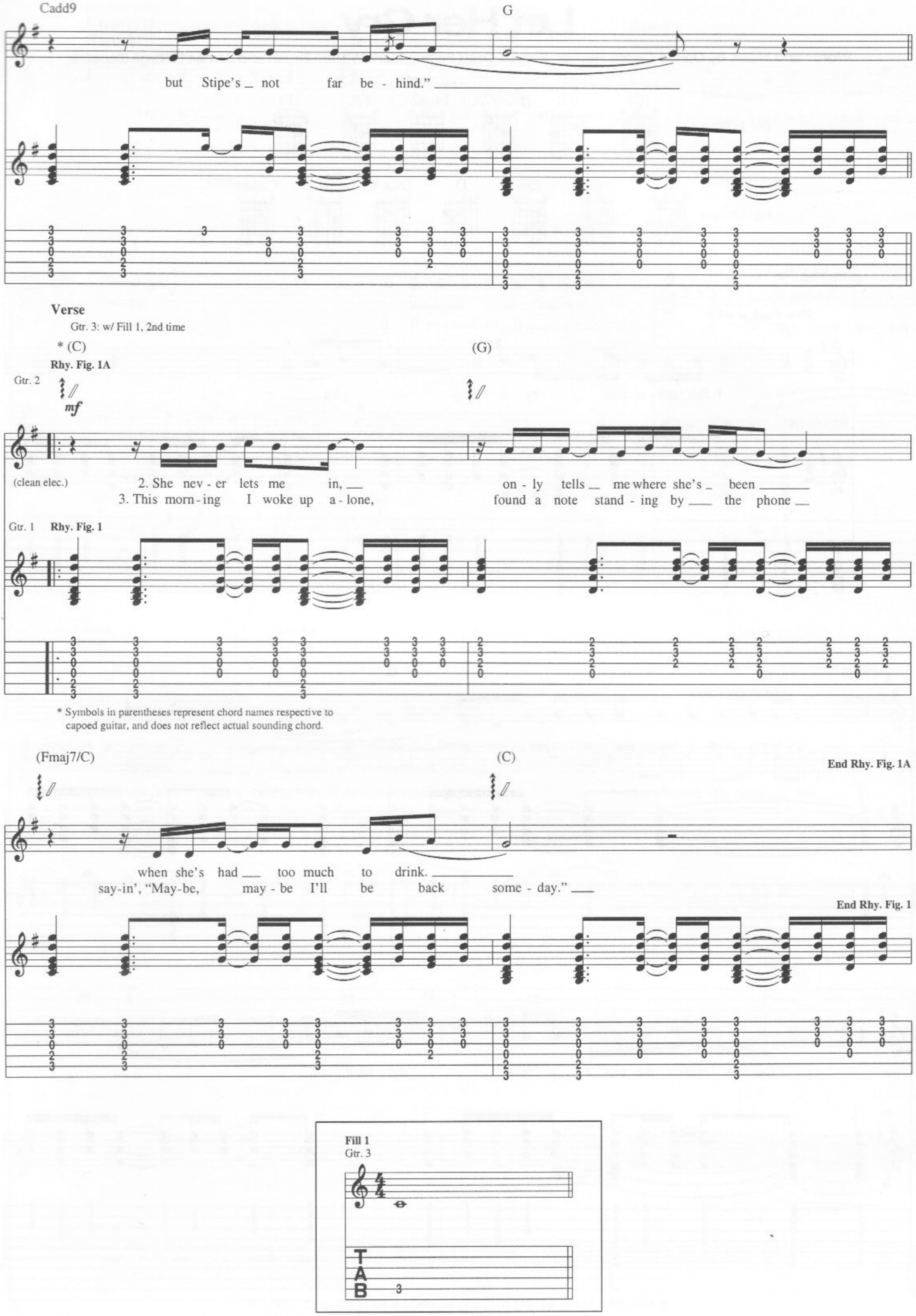

Gtrs. 1 & 3: w/ Rhy. Fig. 6, 3 times, simile
F (E)
G♭maj7♯11 (Fmaj7♯11)
A♭5 (G5)
B♭m (Am)
Gtr. 5
mf
Gtr. 4
full
Pre-Chorus
Bkgd. Voc.: w/ Voc. Fig. 1
Gtr. 3: w/ Rhy. Fig. 5
B♭sus2 (Asus2)
D♭maj7 (Cmaj7)
A♭6 (G6)
Say-in' you love but you ___ don't. _ You give your love but you ___ won't. _
Riff C
End Riff C


Gtr. 5: w/ Riff C
Gbmaj7#11 (Fmaj7#11)
Ab6 (G6)
Bbsus2 (Asus2)
Dbmaj7 (Cmaj7)
Say - in', say-in' you love where you stand. Give your heart when you
Ab5 (G6)
can.
D.S. al Coda 2
Coda 2
Ab5 (G5)
If you could on - ly see
If you could on - ly see
Gtr. 5
full
Bbm (Am)
Db/Ab (C/G)
Ab (G5)
(G5/F)
Gtrs. 1 & 3
how blue her eyes can be when she says, when she says she loves me.
Gtr. 5
Gtr. 2

Let Her Cry

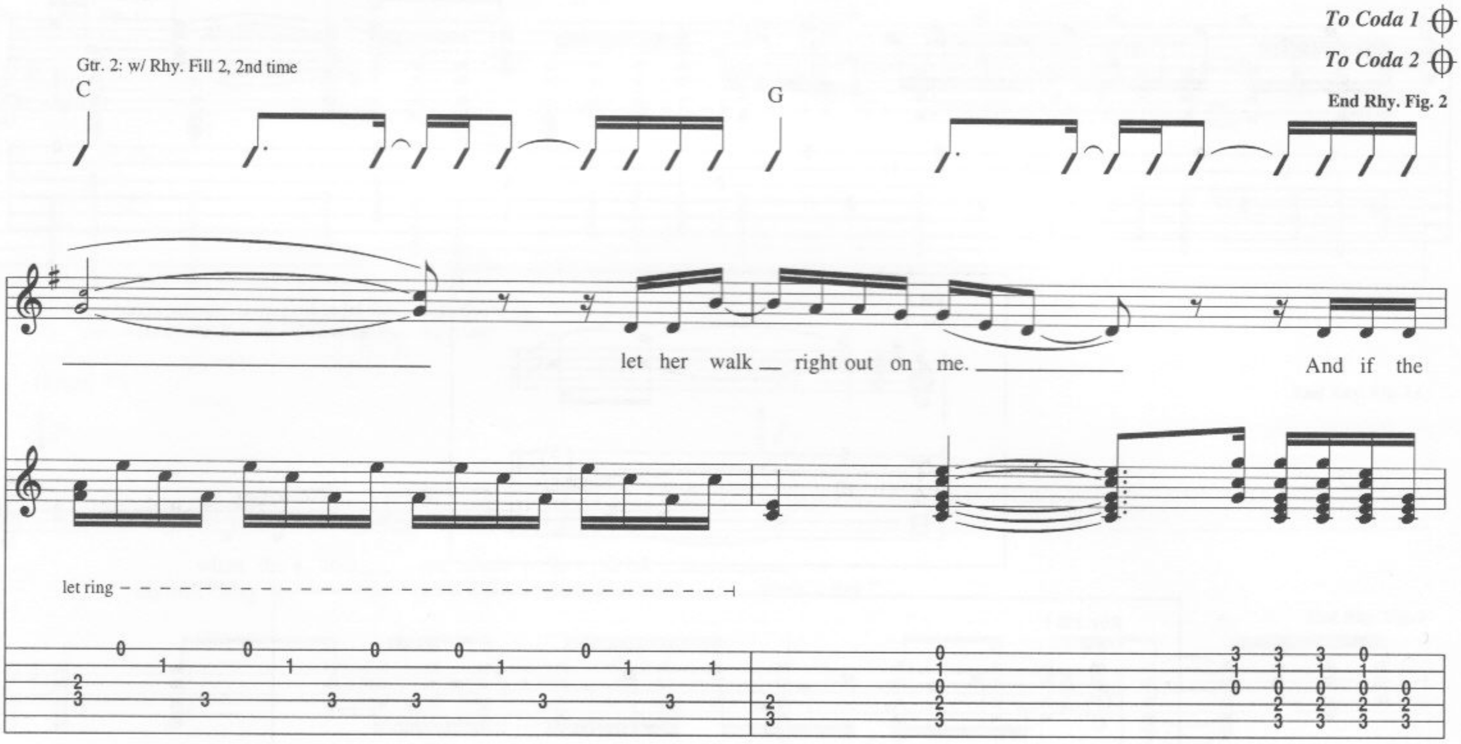
Words and Music by Darius Carlos Rucker, Everett Dean Felber, Mark William Bryan and James George Sonefeld

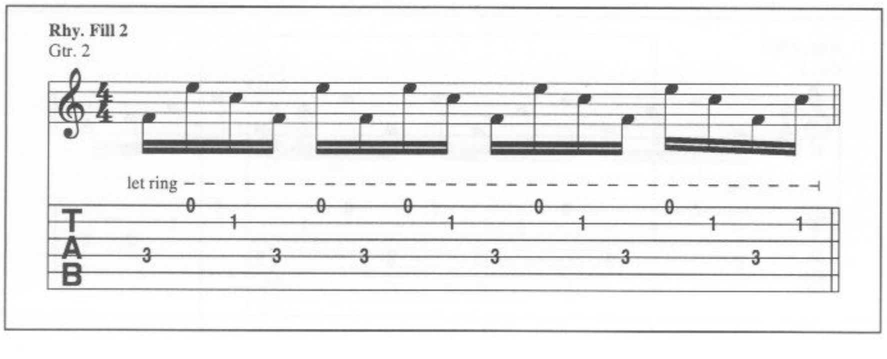



Cadd9
G
but Stipe's _ not far be - hind."
Verse
Gtr. 3: w/ Fill 1, 2nd time
* (C)
(G)
Rhy. Fig. 1A
Gtr. 2
mf
(clean elec.)
2. She nev - er lets me in, _ on - ly tells _ me where she's _ been
3. This morn - ing I woke up a - lone, found a note stand - ing by _ the phone
Gtr. 1
Rhy. Fig. 1
* Symbols in parentheses represent chord names respective to capoed guitar, and does not reflect actual sounding chord.
(Fmaj7/C)
(C)
End Rhy. Fig. 1A
when she's had _ too much to drink.
say-in', "May-be, may - be I'll be back some - day." _
End Rhy. Fig. 1
Fill 1
Gtr. 3
T
A
B


Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A
G
(C)
D
(G)
I say that I don't _ care, _ I just run my hands _ through her dark hair, _ then I
I want - ed to look for you. You walk - ed in, I did - n't know just what I should do, so I
Cadd9
(Fadd9)
G
(C)
pray to God _ you got - ta help me fly _ a - way. _
sat back down and had a beer and felt sor-ry for my - self.
And just
Say - in'
let her cry, _
*Harmony tacet 1st time.
(next 6 meas.)
Chorus
Gtr. 2: w/ Rhy. Fill 1, 2nd & 3rd times; w/ Rhy. Fill 3, 4th time
Gtr. 3: w/ Fill 2, 3rd time
C
G
Rhy. Fig. 2
Gtr. 1
if the tears _ fall down _ like rain. _
Let her sing, _
Gtr. 2
let ring
let ring
Fill 2
Gtr. 3
Rhy. Fill 1
Gtr. 2
let ring
Rhy. Fill 3
Gtr. 2
let ring


C
Em G D
if it eas - es all her pain. _ Let her go, .
let ring


To Coda 1
To Coda 2
Gtr. 2: w/ Rhy. Fill 2, 2nd time
C
G
End Rhy. Fig. 2
let her walk _ right out on me. _
And if the
let ring


Rhy. Fill 2
Gtr. 2
let ring
T
A
B


1.
D
C
Gtr. 1
sun comes up to - mor - row, let her be. Let her
Gtr. 3 (elec.)
mf
w/ dist.
Gtr. 2
(cont. in slash)
Guitar Solo
Gtr. 1: w/ Rhy. Fig. 1
(C)
(G)
(Fsus2/C)
Gtr. 2
be.
Gtr. 3
slight P.M.
let ring
let ring
(F/C)
(C)
slight P.M.


2.
D
Gtr. 1
C
sun comes up to - mor - row, let her be. Let her
Gtr. 3
let ring
Gtr. 2
(cont. in slash)
Guitar Solo
Gtr. 1: w/ Rhy. Fig. 1, 2 times
(C)
(E) (A) (G)
open open
be.
let ring
(F)
(C)



(G)
(F)
Ah.
Oh.
(C)
D.S. al Coda 1
(cont. in notation)
No, no, no, no.
Let her cry,
hold bend
full
Coda 1
Breakdown
Gtr. 2: w/ Rhy. Fig. 1A
D
C
G
Gtr. 1
sun comes up to - mor - row, let her be.
Ah.
poco rit.
Gtr. 2
poco rit.


D
Dsus4
Cadd9
Cadd9 type 2
G
Gtr. 3
full
Verse
Gtr. 1: w/ Rhy. Fig. 1, 2 times
Gtr. 2 tacet
4. Last night I tried to leave,
cried so much I could not be - lieve
8va
-1/2
loco
fdbk.
w/ bar
she was the same girl I fell in love with long a - go.
She went in the back to get high,
I sat down on my couch and cried, yell-in',


D.S. al Coda 2
Cadd9
Gtr. 2
(E)
open
(cont. in notation)
"Oh, ma - ma, please help _ me." _ Won't you hold _ my hand _ and let her cry, _
8va
loco
fdbk.
let ring
Coda 2
D
G
Gtr. 1
sun comes up to - mor - row, let her be. Let her cry, _
Gtr. 3
full
Gtr. 2
Chorus
Gtr. 1: w/ Rhy. Fig. 2
C
G
if the tears _ fall down _ like rain. _ Let her sing, _
let ring
let ring


C
Em G D
if it eas-es all her pain. Let her go,
let ring
let ring
C
G
let her walk right out on me. And if the
8va
loco
8va
fdbk.
fdbk.
let ring
let ring
D
C
G
Gtr. 1
sun comes up to-mor-row, let her be. Ah, let her be.
8va

Loser

Words by Beck Hansen
Music by Beck Hansen and Karl Stephenson

Gtrs. 1 & 3; Drop D Tuning:
(1) = E (4) = D
(2) = B (5) = A
(3) = G (6) = D




Gtr. 1: w/ Rhy. Fig. 1, 7 times
D G5 D G5
Some-one keeps say-ing I'm in-sane to com-plain a-bout a shot-gun wed-ding and a stain on my shirt.
D G5 D G5
Don't be-lieve ev-'ry-thing that you breathe. You get a park-ing vi-o-la-tion and a mag-got on your sleeve. So
Gtr. 2 tacet
D G5 D G5
shave your face with some mace in the dark. Sav-ing all your food stamps and burn-ing down the trail-er park.
Chorus
Gtr. 1: w/ Rhy. Fill 2
Gtr. 1: w/ Rhy. Fig. 1, 8 times
Gtr. 2: w/ Riff A, 4 times
D G5 D * D G5 D G5
Yo. Cut it. Soy un per-di-dor. I'm a
*w/ multi-tracked vocals on Chorus and Bridge sections
D G5 D G5 D G5
los-er, ba-by, so why don't you kill me? Soy un
Spoken: Double barrel buck shy.
D G5 D G5 D G5
per-di-dor. I'm a los-er, ba-by, so why don't you kill me?
Verse
Gtrs. 1 & 2 tacet
N.C.
2. Forc-es of e-vil and a bo-zo night-mare. Bent all the mu-sic with the pho-ny gas cham-ber, 'cause
ones' got a wea-sel and an-oth-er's got a flag. One's on the pole; shove the oth-er in a bag with the
Rhy. Fill 2
Gtr. 1
T
A
B
0 /4 0 0 /4 0


Gtr. 1: w/ Rhy. Fig. 1, 4 times
D G5 D G5
re - run shows _ and the co - caine nose job, the day - time crap of the folk sing - er slob.
D G5 D G5
He hung him - self with a gui - tar string. _ A slab of tur - key neck, and its' hang - ing from a pi - geon wing.
Gtr. 1 tacet
N.C. (D7)
A - get right if you can't re - late. _ Trade the cash for the beef, for the bod - y, for the hate. And my
Gtr. 3
5/7 5 5/7 5 7 5
time is a piece of wax _ fall - in' on a ter - mite who's chok - in' on the splin - ters.
Gtr. 3
5/7 5 5/7 5
Chorus
Gtr. 1: w/ Rhy. Fig. 1, 7 times
Gtr. 2: w/ Riff A, 3 1/2 times
Gtr. 3 tacet
D G5 D G5 D G5 D G5
Soy _ un per - di - dor. _ I'm a los - er, ba - by, _ so why _ don't you kill me? _
Spoken: Get crazy with the Cheez Whiz.
Gtr. 1: w/ Rhy. Fill 1
Gtr. 2: w/ Rhy. Fill 3
D G5 D G5 D G5 D
Soy _ un per - di - dor. _ I'm a lo - ser, ba - by, _ so why _ don't you kill me? _
Spoken: Drive-by body pierce.
Rhy. Fill 3
Gtr. 2
T A B
7 0 9 7 11


Bridge
Gtrs. 1 & 2 tacet
N.C.
Yo, bring it on down. Soy.
Gtr. 1: w/ Rhy. Fig. 1, 7 times
w/ Bkgd. voc. ad Lib, next 4 meas.
D G5 D G5 D G5 D G5
Soy.
Gtr. 3
Gtr. 2: w/ Riff A, 1 1/2 times
Gtr. 1: w/ Rhy. Fill 4
Gtr. 2: w/ Rhy. Fill 5
D G5 D G5 D G5 D
Spoken: I'm a driver, I'm a winner. Things are gonna change. I can feel it.
Chorus
4th time, Begin Fade
Gtr. 1: w/ Rhy. Fig. 1, 4 times
Gtr. 2: w/ Riff A, 2 times
Gtr. 3 tacet
1.
D G5 D G5 D G5 D G5
So, un per-di-dor. I'm a los-er, ba-by, so why don't you kill me?
Spoken: I can't believe it.
2. 3. 4.
Outro
Gtr. 3: w/ Rhy. Fill 1
Gtr. 2: w/ Riff A, till fade
Gtr. 1 tacet
Repeat and Fade
N.C. (D)
D G5 D G5 D G5
don't you kill me? don't you kill me? don't you kill me?
Spoken: Uuuuuuuuuh. Spoken: Sprechen Sie Deutsch, baby? Spoken: You know what I'm sayin'?
Rhy. Fill 4
Gtr. 1
Rhy. Fill 5
Gtr. 2

Love Song

Words and Music by Jeffrey Keith and Frank Hannon




Gtr. 3
Bm A E/G# G5 A
1.
D/F#
Gtr. 2
Gtr. 1
G D/F# Em D/F# G

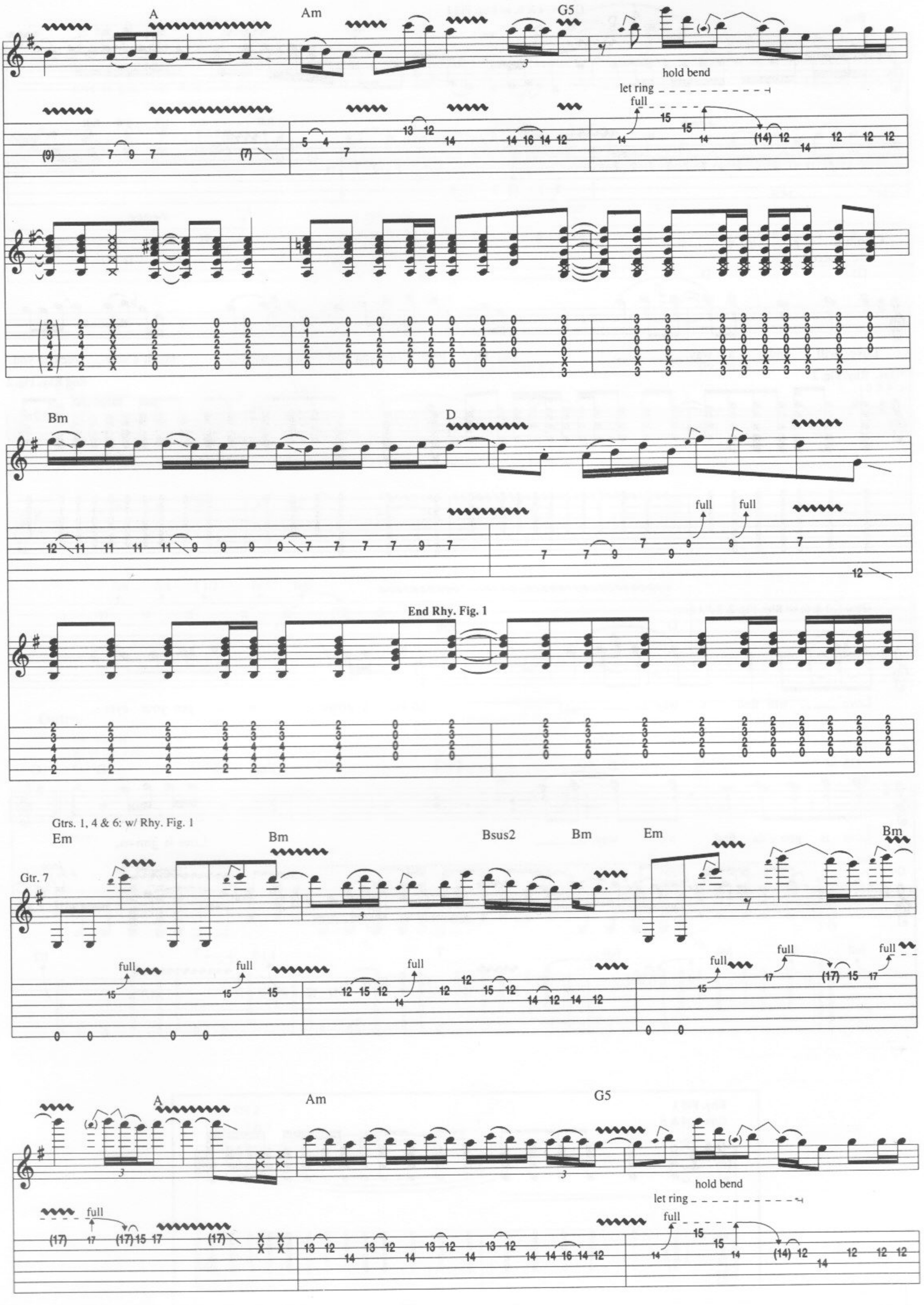


*Let notes ring into next meas.


Intro
Moderately Slow ♩ = 80
Gtrs. 1, 2 & 3 tacet
D5 G/D D Em/D D G/D D Em/D D G/D D Em/D D G/D
*Gtr. 4 (12-str. elec.)
mf
** w/ clean tone & chorus let ring throughout
*For next 5 meas. two gtrs. are arr. for one.
**vol. swell
D Em/D D
Verse
Em Bm
1. So, you think that it's o - ver,
*Gtrs. 4 & 5 (12-str. acous.)
mf
let ring throughout
*Gtr. 4 w/ Leslie effect.
Em Bm A Am G
mak-in' love has fi-n'lly reached the end? An-y time you call, night or day,
Bm D
I'll be right there for you if you need a friend, yeah.


Verse
Em Bm Bsus2 Bm Em Bm
2. It's gon-na take a lit-tle time. Time is sure to mend your bro -
A Am G
- ken heart. Don't you e-ven wor-ry, pret - ty dar - lin', 'Cause
Bm D G/D
I know you'll find love a - gain.
Gtr. 5 tacet
D Em/D D G/D
Gtr. 5
Gtr. 4
Gtr. 4 w/ chorus
divisi
D Em/D D
Chorus
G5 D/F# G5 D/F#
Oo, yeah, Love is all a - round you.
*Gtrs. 1, 4 & 6 (elec.)
mf w/ clean tone & chorus
let ring throughout
**T
T
*composite arrangement
**T=Thumb on 6


G5 D/F# G5 D/F# Em
Love is knock-in' out-side your door. Wait-in' for you is this
T
T
C D Dsus4 D
1. Dsus4 D Dsus2 D
2. E
Gtr. 7 (elec.)
6 12 fr
f w/ dist. (cont. in notation)
love made just for two. Keep an o - pen heart and you'll find love a-gain, I know. you'll find love a - gain, I
Guitar Solo
Em Bm Bsus2 Bm Em Bm
know.
Gtr. 7
full
full
full
full
Gtrs. 1, 4 & 6
Rhy. Fig. 1


A
Am
G5
hold bend
let ring
full
Bm
D
full
End Rhy. Fig. 1
Gtrs. 1, 4 & 6: w/ Rhy. Fig. 1
Em
Bm
Bsus2
Bm
Em
Bm
Gtr. 7
full
A
Am
G5
hold bend
let ring
full

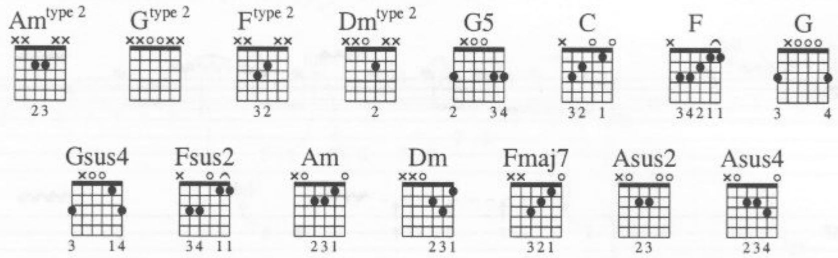


Bm
D
Gtrs. 1, 4 & 6, w/ Rhy. Fill 1
8va
full
1/4
1/2
3/4
Chorus
Gtr. 7 tacet
G5
Em
C
Love will find a way.
Darlin', love is gon-na find a way,
find it's way back to you.
*Gtrs. 1, 4 & 6
Rhy. Fig. 2
End Rhy. Fig. 2
Gtrs. 1, 4 & 6: w/ Rhy. Fig. 2, 2 3/4 times
Love will find a way.
So look a-round, o - pen your eyes.
Love is gon-na find a way.
Love is gon-na,
Gtr. 7
loco
1 1/2
Rhy. Fill 1
Gtrs. 1, 4 & 6
TAB


G5
D
love is gon - na find a way.
Love will find a way.
Love is gon-na
P.M.
1/4
1/2
full
Gtrs. 1, 4 & 6: w/ Rhy. Fill 2
Gtr 7 tacet
Em
D
C
find a way back to you, yeah.
I
full
full
1 1/2
full
full
Outro
1., 2., 3.
4.
Gtr. 6 tacet
w/ ad lib. Voc.
G5
D/F#
G5
D/F#
G5
D
rit.
G
know.
I
Gtrs. 1 & 4
T
T
rit.
Rhy. Fill 2
Gtrs. 1, 4 & 6
TAB

Mr. Jones

Words by Adam Duritz
Music by Adam Duritz and David Bryson







Gtr. 2: w/ Fill 1
Am F
- haired fla - men - co danc - er She ___ danc - es while his fa -
Dm G5 Am
ther plays gui - tar ___ She's sud - den - ly beau - ti - ful We all ___
F G5 Gtr. 2: w/ Fill 1 Am
___ want some - thing beau - ti - ful I wish I was beau - ti - ful. So come
(bass and drums in)
Am type 2 G type 2 F type 2 G type 2 Dm type 2 G type 2
w/ Lead Voc. ad lib.
Rhy. Fig. 2
Gtr. 3 (clean elec.)
mf
dance this si - lence down _ through the morn - ing
Am type 2 G type 2 F type 2 G type 2
Gtr. 2: w/ Fill 2
End Rhy. Fig. 2
Fill 1
* Gtr. 2
mf
T A B
3 2 0
* w/light dist. and amp. vib.
Fill 2
Gtr. 2
T A B
0 1 0 0 2



Verse
Gtr. 1: w/ Rhy. Fig. 1, 1 7/8 times
Gtr. 3: w/ Rhy. Fig. 2, 1 7/8 times
Am F Dm G5 Am
2. Cut up, Ma - ri - a! Show me some of them Span - ish dance - es
will paint my pic - ture Paint my - self in blue and red and black and gray
F G5 Am
Gtr. 2: w/ Fill 1
Pass me a bot - tle, Mis - ter Jones
All of the beau - ti - ful col - ors are very very mean - ing - ful Gray
F Dm G5 Am
Gtr. 2: w/ Fill 2, 2nd time
Be - lieve in me Help me be - lieve in an - y - thing I
is my fav - o - rite col - or I felt so sym - bol - ic yes - ter - day If I
F G5 G5 C
Gtrs. 1 & 3
(Gtr. 3 cont. in notation)
want to be some - one who be - lieves
knew Pi - ca - so I would buy my - self a gray guitar and play
Chorus
Bkgd. Voc.: w/ Voc. Fig. 1, 2nd & 3rd time
C F G
Rhy. Fig. 3
Gtr. 1
1. Mis - ter Jones and me tell each oth - er fair -
2., 3. See Additional Lyrics
Rhy. Fig. 3A
Gtr. 3
let ring


Gsus4 G C F Fsus2 F G
y tales Stare at the beau - ti - ful wo - men "She's look -
let ring
Gtr. 3: w/ Rhy. Fig. 3A
C F
ing at you. Ah, no, no, she's look - ing at me." Smil - ing in the bright
End Rhy. Fig. 3A
G Gsus4 G C
lights Com - ing through in ster - e - o When
To Coda
F G
End Rhy. Fig. 3
ev - ery - bod - y loves you, you can nev - er be lone -
Bkgd. Voc. Fig. 1
sing 4 times
Hey, la, la. Hey, la, la. Yeah.


1.
Gtr. 2: w/ Fill 1
Gtr. 3: w/ Rhy. Fill 1
Am G
* Gtrs. 1 & 3
2.
Gtr. 2: w/ Fill 3
Bridge
Half Time Feel ♩ = 70
w/ Lead Voc. ad lib.
Am
Rhy. Fig. 4
- ly 3. I - ly
* Gtr. 3: Substitute G5 (throughout)
Fmaj7
Am
G5
End Rhy. Fig. 4
Gtrs. 1 & 3: w/ Rhy. Fig. 4
Am
Gtr. 3: w/ Rhy. Fill 2
Fmaj7
I want to be a li - on
Ev - ery - bod - y wants to pass as cats
Rhy. Fill 1
Gtr. 3
let ring
Fill 3
Gtr. 2
Rhy. Fill 2
Gtr. 3
(cont. in slash)
let ring


Am
G5
We all want to be big big stars, but we got dif-ferent rea - sons for that
Gtr. 1: w/ Rhy. Fig. 4, 1st 3 meas.
Gtr. 2: w/ Fill 4
Am
Fmaj7
Gtr. 3
Be - lieve in me Be - cause I don't be - lieve in an - y - thing and I
* D.S. al Coda
Am
Asus2
Am
Asus4
w/ Lead Voc. ad lib.
G5
Gtrs. 1 & 3
cresc.
want to be some - one to be - lieve
* Resume orig. tempo at 𝄋
Coda
Gtr. 3: w/ Rhy. Fill 3
Bkgd. Voc.: w/ Voc. Fig. 1
Gtr. 1: w/ Rhy. Fig. 3
Gtr. 3: w/ Rhy. Fig. 3A, 1 3/4 times
G
C
F
G
that's just a - bout as funk - y as you can be Mis - ter Jones and me
Fill 4
Gtr. 2
Rhy. Fill 3
Gtr. 3



Additional Lyrics

2. Mr. Jones and me look into the future
   Stare at the beautiful women
   "She's looking at you.
   Uh, I don't think so. She's looking at me."
   Standing in the spotlight
   I bought myself a gray guitar
   When everybody loves me, I will never be lonely

3. Mr. Jones and me stumbling through the barrio
   Yeah we stare at the beautiful women
   "She's perfect for you, Man, there's got to be
   somebody for me."
   I wanna be Bob Dylan
   Mr. Jones wishes he was someone just a little more
   funky
   When everybody loves you, son, that's just about as
   funky as you can be

Name

Words and Music by John Rzeznik

Tuning:
① = E ④ = E
② = E ⑤ = A
③ = A ⑥ = D

Intro

Moderately Fast Half-Time Feel ♩ = 148






Gtr. 1: w/ Rhy. Fig. 1
A5
A5/G#
Dsus2
F#m7
A5/E
Gtr. 3 (elec.)
mp
w/ "E-bow"
Gtr. 2
Rhy. Fig. 2
Gtr. 3 tacet
D6/9
Dmaj7
Dsus2
D6/9
Dmaj9
D6/9
1. And
End Rhy. Fig. 2
Verse
Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 2, 2 times
A5
A5/G#
Dsus2
e - ven though the mo - ment passed me by, I
scars are sou - ve - nirs you nev - er lose, the
F#m7
A5/E
D6/9
Dmaj9
Dsus2
D6/9
Dmaj9
D6/9
still can't turn a - way. 'Cause
past is nev - er far. And
A5
A5/G#
Dsus2
all the dreams you nev - er thought you'd lose got
did you lose your - self some - where out there, did you


F♯m7 A5/E D6/9 Dmaj9 Dsus2 D6/9 Dmaj9 D6/9
tossed a - long the way. And
get to be a star? And
Gtr. 2: w/ Rhy. Fig. 2, 1st 7 meas.
Gtr. 1: w/ Rhy. Fill 1
A5 A5/G♯ Dsus2
let - ters that you nev - er meant to send, get
don't it make you sad to know that life is
End Half-Time Feel
Gtr. 2: w/ Rhy. Fill 1, 1st time
Gtrs. 1 & 2: w/ Rhy. Fill 2, 2nd time
F♯m7 A5/E D6/9 Dmaj9 Dsus2 D6/9 Dmaj9 D6/9
lost or thrown a - way. And
more than who we are? We
Chorus
F♯m7 Esus4 Dsus2
now we're grown up or - phans that nev - er knew their names. We
grew up way too fast and now there's noth-in' to be - lieve.
Gtr. 1
Gtr. 2
Rhy. Fill 1
Gtr. 2
Rhy. Fill 2
Gtrs. 1 & 2
T
A
B


F♯m7 Esus4 A/E Dsus2 A/D Dsus2 A
don't be - long _ to no ___ one, that's _ a shame. But if
Re - runs all ___ be - come _ our his - to - ry. A
F♯m7 Esus4 A/E Dsus2
you could hide _ be - side ___ me ___ may - be for ___ a - while.
ti - red song _ keeps play - in' on ___ a ti - red ra - di - o.
And
F♯m7 Esus4 Dsus2
I won't _ tell no ___ one ___ your ___ name. And I won't tell 'em your _


Half-Time Feel
A5
A5/G#
Dsus2
F#m7
A5/E
name.
I won't tell 'em your name.
D6/9
Dmaj9
Dsus2
D6/9
Dmaj9
D6/9
2. And
Gtr. 2: w/ Rhy. Fig. 2, 1st 7 meas.
Gtr. 1: w/ Rhy. Fig. 1
A
A5/G#
Dsus2
F#m7
A5/E
Mmm,
mmm,
mmm.
I won't tell 'em your name
End Half-Time Feel
Gtr. 2: w/ Rhy. Fill 1
D6/9
Dmaj9
Dsus2
D6/9
Dmaj9
D6/9
Ow!


Guitar Solo
F♯m7
Esus4
Dsus2
Gtr. 2
f
let ring throughout
Gtr. 1
Rhy. Fig. 3
End Rhy. Fig. 3
Gtr. 1: w/ Rhy. Fig. 3, 4 1/2 times, simile
Gtr. 3
w/ "E-bow"
mf
Gtr. 3 tacet


Esus4
Dsus2
F♯m7
Gtr. 3
w/ out "E-Bow"
Gtr. 2
Gtr. 3 tacet
Verse
Half-Time Feel
A5
3. I think a - bout
Gtr. 1


A5/G♯ Dsus2 F♯m7 A5/E D6/9 Dmaj9
you all the time, but I don't need the same.
Gtr. 3
Gtrs. 1 & 2
Gtr. 3 tacet
Dsus2 D6/9 Dmaj9 D6/9 A5
It's lone - ly where you are.
A5/G♯ Dsus2 F♯m7 A5/E Dsus2
Come back down and I won't tell 'em your name.
Dmaj9 D A

Stay

Words and Music by Lisa Loeb





Ebm7 (Am7) Db (G) Ebm7 (Am7) Db (G) Dbsus4 (Gsus4)
And I thought what I felt was sim - ple, and I thought that I don't be - long.
Rhy. Fig. 2
End Rhy. Fig. 2
*Gtrs. 1, 2 & 3
mp
*composite arrangement
Ebm7 (Am7) Db (G) Ebm7 (Am7) Db (G)
And now that I am leav - ing, now I know that I did some-thing wrong 'cause I
Gtr. 3
let ring
Gtrs. 1 & 2
Gtr. 1
Gtr. 2
divisi
(Gtr. 1 cont. in slash)
(Csus2) (Cm) (Am7) (G) (Am7) (G)
Gtr. 1
(cont. in notation)
missed you. Yeah, yeah, I missed you.
Gtr. 3
let ring
let ring
Gtr. 2



Verse
Db sus2 (Gsus2)
Bbm7 (Em7)
Eb7sus4 (A7sus4)
Dbmaj7/F (Gmaj7/B)
2. And you say _ I on-ly hear what I want to. I don't lis-ten hard, don't pay at-ten-tion to the
(Don't. _
Gtr. 1
Gtr. 2
Gtr. 3
Gbsus2 (Csus2)
Db5 (G5)
Eb7sus4 (A7sus4)
Dbmaj7/F (Gmaj7/B)
dis-tance that you're run-ning to an - y - one, an - y - where. I don't un - der - stand _ if you real - ly care. I'm
Don't.


Gb sus2
(Gsus2)
on-ly hear-ing neg-a-tive. No, no, no.
On-ly hear-ing neg-a-tive. No, no, bad.
So I,
Gtr. 1: w/ Rhy. Fig. 2, 8 times, simile
Gtr. 2: w/ Rhy. Fig. 2, 2 times, simile
Eb m7
(Am7)
Db
(G)
I turned the ra-di-o on, I turned the ra-di-o up, and this wom-an was sing-ing, my song.
Turned the ra-di-o on, turned the ra-di-o up.
Gtr. 3
let ring


Ebm7 (Am7) Db (G) Ebm7 (Am7) Db (G)
Lov-er's in love and the oth-er's run a - way, _ lov - er is cry-ing 'cause the oth - er won't stay. _
Lov-er's in love. Lov - er is cry-ing.
Gtr. 3
Gtr. 2
Ebm7 (Am7) Db (G) Ebm7 (Am7) Db (G)
Some of us hov - er when we weep for the oth - er who was dy - ing since the day they were born. Well, well,
Some. _____)



*composite arrangement



Ebsus4
(Asus4)
Dbmaj7/F
(Gmaj7/B)
Gbsus2
(Csus2)
or an - y - where with you.
na. An - y - where.)
Verse
Gtrs. 1 & 3: w/ Rhy. Fig. 2, 4 times, simile
Ebm7
(Am7)
Db
(G)
3. You said that I was na - ive, and I thought that I was strong, oh.
(You said that I was na - ive.
Gtr. 2
let ring
I thought, "Hey, I can leave, I can leave." Oh, but now I know that I was wrong 'cause I
I can leave, I can leave.)

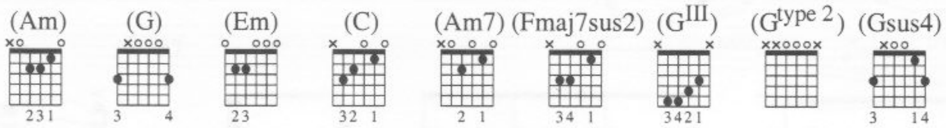

(Csus2)
(Cm)
Gtrs. 1 & 3
missed you.
Yeah,
Gtr. 2
decresc.
Gtrs. 1 & 3: w/ Rhy. Fig. 2, 2 times, simile
Ebm7 (Am7)
Db (G)
missed you.
You said, "You
Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A, simile
Eb7sus4 (A7sus4)
Gbsus2 (Csus2)
caught me 'cause you want me, and one day you'll let me go." You try to give a-way a keep-er or keep me 'cause you know you're just so
Gtr. 3

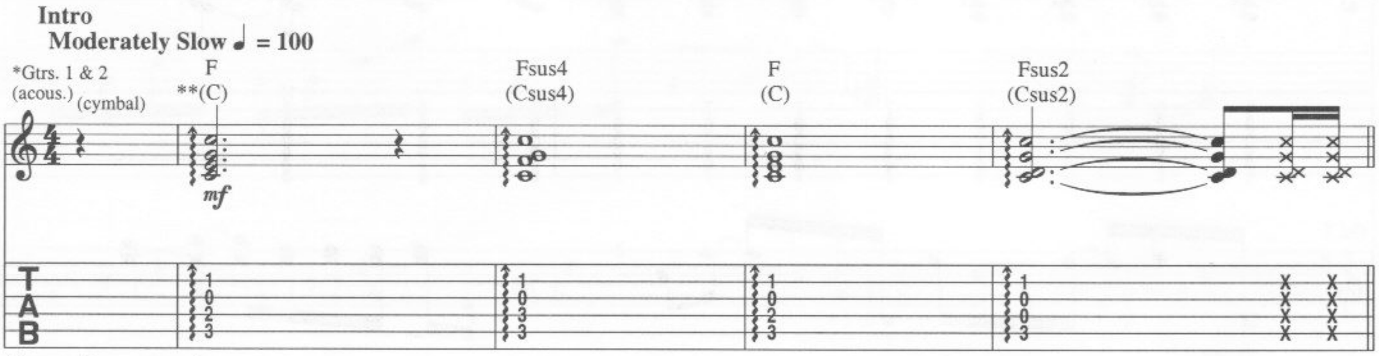


*Gtrs. 1 & 2 hold last notes w/ fermata.

Torn

Words and Music by Phil Thornalley, Anne Previn and Scott Cutler





*composite arrangement

**Symbols in parentheses represent chord names respective to capoed guitar. Symbols above reflect actual sounding chord. Capoed fret is "0" in TAB.




B♭7
(F7)
- ni - fied.
He showed me what it was to cry.
End Rhy. Fig. 1
Gtrs. 1 & 2: w/ Rhy. Fig. 1, simile
F
(C)
Well, you could-n't be that man I a - dored.
Am
(Em)
You don't seem to know,
seem to care what your heart is for.
B♭7
(F7)
I don't know him an - y - more. There's
Pre-Chorus
(Am)
Rhy. Fig. 2
Gtrs. 1 & 2
(G)
noth-in' where he used to lie.
My com - ver - sa - tion has run dry.
Gtr. 3 (elec.)
Rhy. Fig. 2A
mf
w/ clean tone & Leslie
let ring
(Em)
(G)
End Rhy. Fig. 2
That's what's go - in' on.
Noth - ing's fine, I'm torn.
End Rhy. Fig. 2A
let ring


Chorus
(C)
Rhy. Fig. 3
(G)
Voc. Fig. 1
(Ah.
I'm all out of faith, this is how I feel.
Rhy. Fig. 3A
let ring
let ring
(Am7)
(Fmaj7sus2)
End Rhy. Fig. 3
I'm cold and I am shamed, ly - ing na - ked on the floor.
)
End Voc. Fig. 1
End Rhy. Fig. 3A
let ring
Gtrs. 1, 2 & 3: w/ Rhy. Figs. 3 & 3A, simile
Bkgd. voc.: w/ Voc. Fig. 1
F
(C)
C
(G)
Dm7
(Am7)
Il - lu - sion nev - er changed in - to some - thing real. I'm wide a - wake and I
To Coda 2
To Coda 1
Gtrs. 1 & 2: w/ Rhy. Fig. 3, 1st time, simile
Gtrs. 1 & 2: w/ Rhy. Fig. 3, 1st 2 meas., 2nd time, simile
Gtr. 3: w/ Rhy. Fig. 3A, 1st 2 meas.
Bkgd. Voc.: w/ Voc. Fig. 1
B♭maj7sus2
(Fmaj7sus2)
F
(C)
C
(G)
can see the per - fect sky is torn. You're a lit - tle late, I'm al - read - y torn.


Verse
Gtrs. 1 & 2: w/ Rhy. Fig. 1, simile
Gtr. 3 tacet
Dm7 (Am7)
B♭maj7sus2 (Fmaj7sus2)
F (C)
2. So I guess the for-tune-tell-er's right.
Gtr. 3
Gtr. 4 (elec.)
mf
w/ dist. & Leslie
let ring
Am (Em)
B♭7 (F7)
I should have seen just what was there and not some ho-ly light, but you
let ring
Pre-Chorus
Gtrs. 1, 2, & 3: w/ Rhy. Figs. 2 & 2A
Dm (Am)
C (G)
crawled be-neath my veins and now, I don't care, I have no luck. I don't miss it all that much.
D.S. al Coda 1
Am (Em)
(G^III)
Gtr. 3
(cont. in notation)
There's just so man-y things that I can't touch. I'm torn.
mp
mf


Coda 1
(Am7)
(G type 2)
(Fmaj7sus2)
Gtrs. 1 & 2
Gtr. 3
let ring
(Am7)
(G type 2)
(Fmaj7sus2)
(Gtr. 1, cont. in notation)
Torn.
let ring
Interlude
Gtr. 3 tacet
(Am)
Gtr. 2
(Oo,
oo.
Gtr. 1
(C)
(G)
p
)
There's


Pre-Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 2
Dm
(Am)
C
(G)
noth - ing where _ he used to lie. ___
My in - spi - ra - tion has run dry.
Gtr. 4
Am
(Em)
C
(G)
D.S. al Coda 2
That's what's go - in' on. ___
Noth - ing's right, _ I'm torn. _
let ring
Coda 2
Gtrs. 1, 2 & 3: w/ Rhy. Figs. 3 & 3A, 2 times
Bkgd. Voc.: w/ Voc. Fig. 1, 2 times
F
(C)
C
(G)
Dm7
(Am7)
___ I'm _ all out of faith, ___ this _ is how _ I feel. ___ I'm cold and I'm _ a - shamed, _
(This _ is how _ I feel. _)
B♭maj7sus2
(Fmaj7sus2)
F
(C)
___ bound and bro - ken on ___ the floor. ___ You're ___ a lit - tle late, ___
C
(G)
Dm7
(Am7)
B♭maj7sus2
(Fmaj7sus2)
___ I'm ___ al - read - y torn. ___


(Am7)
(G type 2)
(G)
(Gsus4)
Gtrs. 1 & 2
Torn.
(Ah, ah. Ah, ah.)
Oh.
Gtr. 5 (elec.)
mf
w/ dist. & slide
Gtr. 3
let ring
Outro
Gtrs. 1, 2 & 3: w/ Rhy. Figs. 3 & 3A, 2 times, simile
F (C)
C (G)
Dm7 (Am7)
B♭maj7sus2 (Fmaj7sus2)
Voc. Fig. 2
End Voc. Fig. 2
Oo.
(Ah. Oh, yeah. Oh, yeah.)
Gtr. 5
*Lead Voc. sings 2nd time only.
Begin Fade
Gtrs. 1, 2 & 3: w/ Rhy. Figs. 3 & 3A, till fade, simile
Bkgd. Voc.: w/ Voc. Fig. 2, till fade
Fade Out

What I Got

Words and Music by Brad Nowell, Eric Wilson and Floyd Gaugh




D5 G5 D5 G5 D5 G5
Got to find a rea - son why my mon - ey's all gone. __ I ___ got a Dal - ma - tion, and
D5 G5 D5 G5 D5 G5
I can still _ get high. _ I ___ can play the gui - tar like a moth - er - fuck - in' ri - ot.
Gtr. 2 (acous.)
Fill 1
End Fill 1
Gtr. 1
End Riff A
P.S.
* Pick slide unintentionally sounds open strings.
Interlude
w/ Voc. ad lib.
Gtr. 1: w/ Riff A, 1st 4 meas. only, simile
D5 G5 D5 G5 D5 G5 D5 G5
2. Well, life
Gtr. 2
grad. bend
1/4
let ring
3/4
** Tap gtr. body


Verse
Gtr. 1: w/ Riff A, simile
Gtr. 2 tacet
D5 G5 D5 G5
is (too short) so love the one you got 'cause you might get run o - ver or you might get shot.
3. Why, I don't cry when my dog runs a - way. I don't get an - gry at the bills I have to pay.
Nev - er start no stat - ic, I just get it off my (chest.) Nev - er had to bat - tle with no bul - let - proof (vest.)
I don't get an - gry when my mom smokes pot, hits the bot - tle and moves right to the rock.
Take a small ex - am - ple, take a ti - ti - ti-tip from me. Take all of your mon - ey, give it all... Love
(to char - i - ty - ty - ty - ty.)
Fuck-in' and fight-in', it's all the same. Liv - in' with Lou - ie Dog's the on - ly way to stay sane.
To Coda
is what I got, it's with - in my reach and the Sub - lime style's still straight from Long Beach. It all comes
Let the lov - in', let the lov - in' come back
back to you, you fin - 'ly get what you de - serve. Try and test that, you're bound to get served.
Gtr. 2: w/ Fill 1
Love's what I got, don't start a ri - ot. You feel it when the dance gets hot.
Chorus
Lov - in' is what I got. I said re - mem - ber that.
Gtr. 2
1/4


D5 G5 D5 G5
Lov - in' is what I got, and re-mem - ber that.
1/2 1/2
D5 G5 D5 G7
Lov - in' is what I got. I said re-mem - ber that.
Gtr. 2
mf
let ring
Gtr. 1
D G5 D G7
D.S. al Coda
Lov - in' is what I got, I got, I got, I got.
let ring
1/4


Coda
Interlude
D5 D5 C5 G5 D5 C5 G5
to me.
Riff B
D5 C5 G5 D5 C5 G5 D5
End Riff B
'Cause
Chorus
D5 C5 G5 D5 C5 G5
lov - in' is what I got. I said re - mem - ber that. Lov -
P.S.
string noise
Gtr. 1: w/ Riff B, last 2 meas. only, simile
D5 C5 G5 D5 C5 G5
Gtr. 1: w/ Riff B, simile
D5 C5 G5
- in' is what I got, and re-mem- ber that. Lov - in' is what I got.
D5 C5 G5 D5 C5 G5 D5 C5 G5
I said re-mem-ber that. Lov - in' is what I got, I got, I got, I got.
Outro
Slower ♩ = 88
D5 G5 D5 G7 D N.C. D5
Gtr. 1

You Were Meant for Me

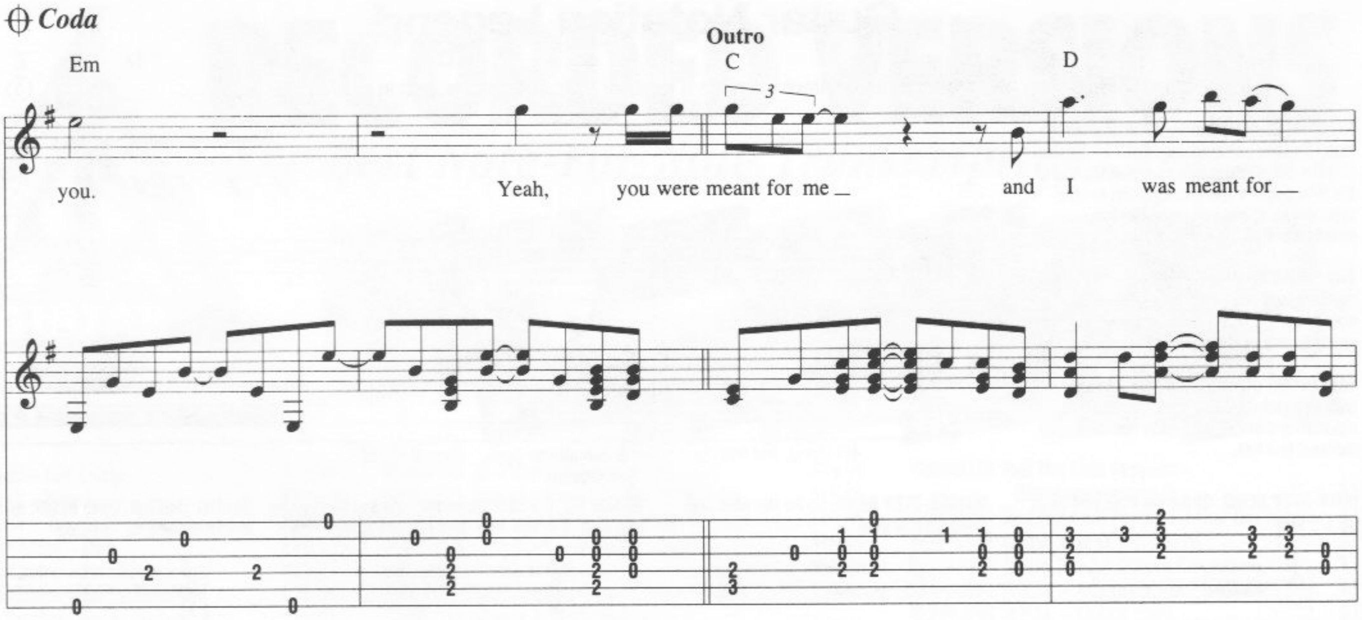
Words and Music by Jewel Kilcher and Steve Poltz

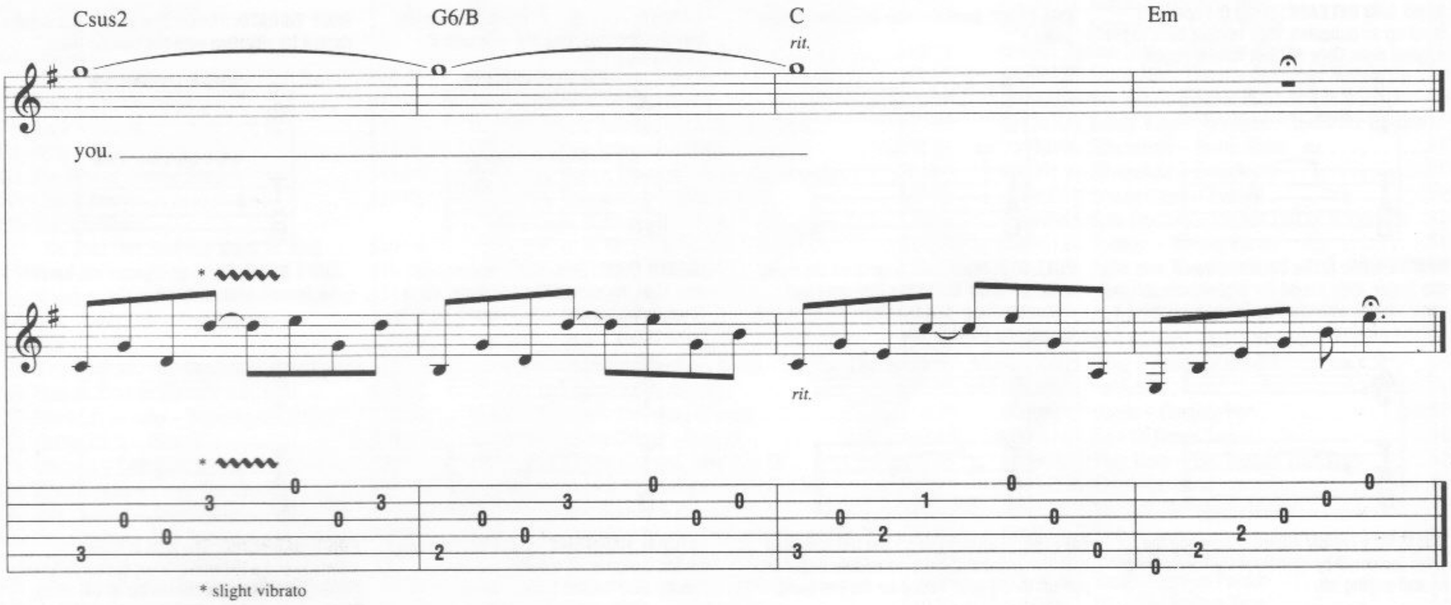
Tune Down 1/2 Step:
① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = E♭




Gtr. 1: w/ Riff A, simile
Csus2 G6/B C
I break the yolks and make a smile - y face. I kind - a like it in my
Em Csus2 G6/B
brand-new place. Wipe the spots off of the mirror, don't leave my keys in the door. I
C D
nev - er put wet tow - els on the floor an - y - more 'cause
Chorus
C D G G5/F# Em
dreams last so long, e - ven af - ter you're gone.
C D G5 G5/F# Em
I know that you love me and soon you will see you were


To Coda
1.
C
D
Em
meant for me and I was meant for you.
8va
loco
Harm.
2.
Em
Bridge
Am7
you. I go a-bout my bus-'ness, I'm
D
Bm
D
C
* C/B
do-ing fine. Be-sides, a what would I say if I had you on the line.
* bass plays B
D.C. al Coda
A Tempo
Am7
D
Bm/F#
rit.
Em
Same old sto-ry, not much to say. Hearts are bro-ken ev-'ry day.
rit.





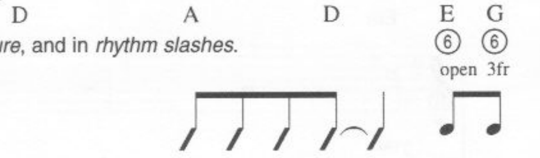
Additional Lyrics

2. I called my momma, she was out for a walk.
   Consoled a cup of coffee but it didn't wanna talk.
   So I picked up the paper, it was more bad news;
   More hearts being broken or people being used.
   Put on my coat in the pouring rain.
   I saw a movie, it just wasn't the same
   'Cause it was happy, oh, I was sad
   And it made me miss you, oh, so bad 'cause...

3. I brush my teeth, I put the cap back on.
   I know you hate it when I leave the light on.
   I pick a book up and then I turn the sheets down
   And then I take a deep breath and a good look around.
   Put on my PJs and hop into bed.
   I'm half alive but I feel mostly dead.
   I try and tell myself it'll all be alright.
   I just shouldn't think anymore tonight 'cause...

Guitar Notation Legend

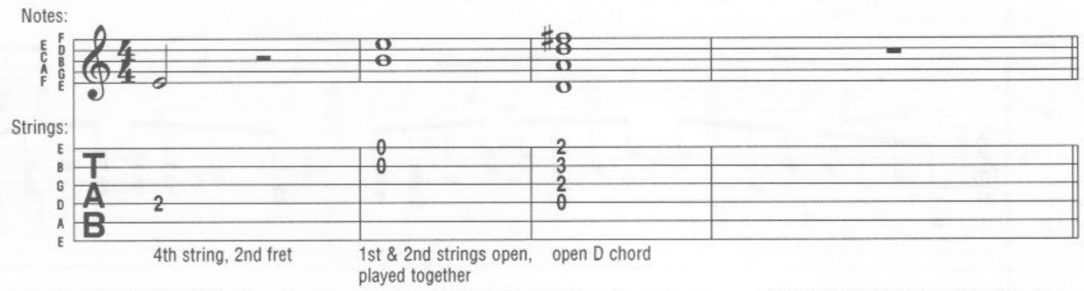
Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.



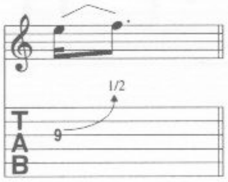
RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.



HALF-STEP BEND: Strike the note and bend up 1/2 step.



WHOLE-STEP BEND: Strike the note and bend up one step.



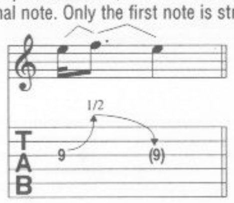
GRACE NOTE BEND: Strike the note and bend up as indicated. The first note does not take up any time.



SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.



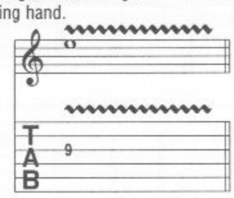
BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



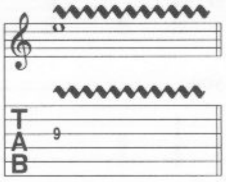
PRE-BEND: Bend the note as indicated, then strike it.



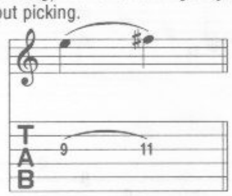
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.



WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.



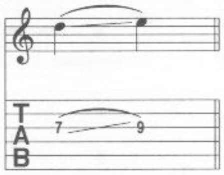
HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



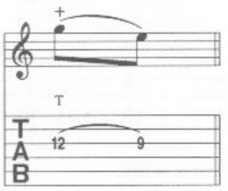
SHIFT SLIDE: Same as legato slide, except the second note is struck.



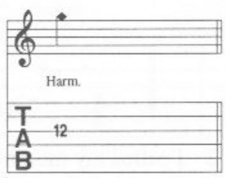
TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



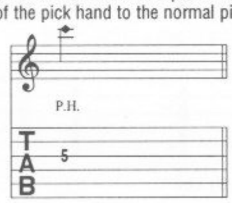
TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



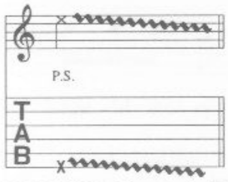
NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



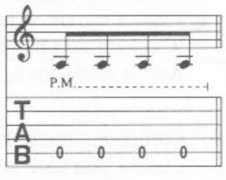
PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



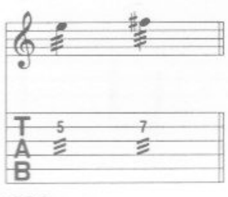
PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



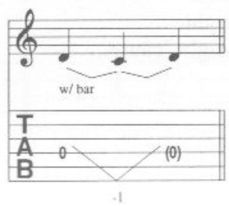
RAKE: Drag the pick across the strings indicated with a single motion.



TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



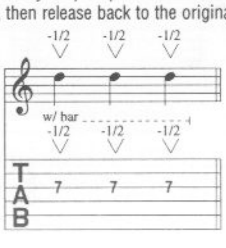
VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.



VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.



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